

THE PURPLE BOOK

PIANO/VOCAL/CHORD

TEN YEARS OF **MOVIE** MUSIC HISTORY

1990-2000

REMEMBERING THE '90s



CP



THIS BOOK SHOULD BE RETURNED ON OR BEFORE THE LATEST
DATE SHOWN TO THE LIBRARY FROM WHICH IT WAS BORROWED

CENTRAL LIBRARY
MARKET SQUARE
PRESTON 404040

DEC
01

30 APR 2003

29 SEP 2003

16 OCT 2002 - 9 OCT 2003

- 8 NOV 2002

12 NOV 2003

17 JAN 2002

01 MAY 2002

- 3 JAN 2003 - 4 DEC 2003

20 JUN 2002

14 FEB 2004

11 SEP 2002

18 MAR 2003

7 DEC 2012

9 JUL 2004

19 JUL 2019

- 7 JAN 2016

AUTHOR

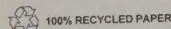
CLASS

784.5

TITLE

TEN years of movie music history,
1990-2000

Lancashire
County
Council
LANCASHIRE
COUNTY LIBRARY
Bowran Street
PRESTON PR1 2UX



LL1

Lancashire County Library



30118081821278

TEN YEARS OF **MOVIE** MUSIC HISTORY

1990-2000

REMEMBERING THE '90s

Project Manager: Carol Cuellar
Art Design: Jorge Paredes
Text By: Fucini Productions, Inc.

© 2000 WARNER BROS. PUBLICATIONS
All Rights Reserved

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

CONTENTS

Title	Movie	Page
ANAKIN'S THEME	STAR WARS: EPISODE I THE PHANTOM MENACE	12
ANYONE AT ALL	YOU'VE GOT MAIL	15
BABY, I LOVE YOUR WAY	REALITY BITES	32
BEAUTIFUL STRANGER	AUSTIN POWERS: THE SPY WHO SHAGGED ME	20
BECAUSE YOU LOVED ME	UP CLOSE & PERSONAL	27
CANTINA BAND	STAR WARS	40
CHANGE THE WORLD	PHENOMENON	36
CHILDHOOD (THEME FROM FREE WILLY 2)	FREE WILLY 2	50
COLORS OF THE WIND	POCAHONTAS	56
DEAD MAN WALKIN'	DEAD MAN WALKING	45
DREAM AWAY	THE PAGEMASTER	74
DUEL OF THE FATES	STAR WARS: EPISODE I THE PHANTOM MENACE	62
ESTELLA'S THEME	LOVE THEME FROM GREAT EXPECTATIONS	71
EXHALE (SHOOP SHOOP)	WAITING TO EXHALE	80
FOR THE FIRST TIME	ONE FINE DAY	90
FOR YOU I WILL	SPACE JAM	85
GOD GIVE ME STRENGTH	GRACE OF MY HEART	96
HAVE YOU EVER REALLY LOVED A WOMAN?	DON JUAN DeMARCO	102
HOW ABOUT YOU?	THE FISHER KING	108
HOW DO I LIVE	CON AIR	112
(EVERYTHING I DO) I DO IT FOR YOU	ROBIN HOOD: PRINCE OF THIEVES	116
I CAN SEE CLEARLY NOW	COOL RUNNINGS	140
I CARE 'BOUT YOU	SOUL FOOD	120
I FINALLY FOUND SOMEONE	THE MIRROR HAS TWO FACES	124
I WILL REMEMBER YOU	THE BROTHERS McMULLEN	132
I'LL TAKE YOU THERE	THREESOME	136
THE IMPERIAL MARCH (DARTH VADER'S THEME)	THE EMPIRE STRIKES BACK	148
THE IRON GIANT	THE IRON GIANT	150
KINDLE MY HEART	A LITTLE PRINCESS	154
KISSING YOU (LOVE THEME FROM ROMEO + JULIET)	ROMEO + JULIET	158
THE LAGOON	THE THIN RED LINE	143
THE LEGEND	PRACTICAL MAGIC	162
LESBIAN SEAGULL	BEAVIS AND BUTTHEAD DO AMERICA	347
LET IT FLOW	WAITING TO EXHALE	170
LOOK WHAT LOVE HAS DONE	JUNIOR	175
LOVE THEME FROM OUTBREAK	OUTBREAK	168

CONTENTS

Title	Movie	Page
LUV ME, LUV ME	HOW STELLA GOT HER GROOVE BACK	180
MEET THE BOYS (MAIN TITLE)	THE CLIENT	184
MICHELLE'S LAMENT	TRUE CRIME	186
NO FOOL NO MORE	WHY DO FOOLS FALL IN LOVE	188
NOT GON' CRY	WAITING TO EXHALE	198
ONCE IN A LIFETIME	ONLY YOU	202
PAVANE FROM "A TIME TO KILL"	A TIME TO KILL	208
PLACES THAT BELONG TO YOU	THE PRINCE OF TIDES	193
THE PROPOSAL	EVER AFTER	210
REAL	THE SPECIALIST	212
ROSEWOOD THEME	ROSEWOOD	216
SECRET GARDEN	JERRY MAGUIRE	219
SITTIN' UP IN MY ROOM	WAITING TO EXHALE	224
A SMILE LIKE YOURS	A SMILE LIKE YOURS	234
SOMETHING TO TALK ABOUT	SOMETHING TO TALK ABOUT	229
SOUL BOSSA NOVA	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	238
STAR WARS (MAIN THEME)	STAR WARS	242
STILL	DOGMA	244
TEARS IN HEAVEN	RUSH	254
THAT THING YOU DO!	THAT THING YOU DO!	258
THEME FROM BROKEN ARROW	BROKEN ARROW	251
THEME FROM DISCLOSURE	DISCLOSURE	262
THEME FROM INDEPENDENCE DAY	INDEPENDENCE DAY	267
THEME FROM INTERVIEW WITH THE VAMPIRE	INTERVIEW WITH THE VAMPIRE	274
THEME FROM THE LOST WORLD	THE LOST WORLD	277
THEME FROM LOVE AFFAIR	LOVE AFFAIR	284
THIS HEART	MILK MONEY	286
TOMORROW NEVER DIES	TOMORROW NEVER DIES	290
UNINVITED	CITY OF ANGELS	297
VICTORY CELEBRATION	RETURN OF THE JEDI SPECIAL EDITION	302
WELCOME TO ROBBINSVILLE	NELL	312
WHAT'S LOVE GOT TO DO WITH IT	SUPERCOP	306
WHATEVER YOU IMAGINE	THE PAGEMASTER	324
WHEN YOU LOVE SOMEONE	FORGET PARIS	317
WHY DO FOOLS FALL IN LOVE	WHY DO FOOLS FALL IN LOVE?	330
WILD WILD WEST (MAIN TITLE)	WILD WILD WEST	334
YOU ARE MY HOME	DANCE WITH ME	339
YOU GOT IT	BOYS ON THE SIDE	344



STAR WARS: Episode I

The Phantom Menace

"Anakin's Theme"

The *Star Wars* saga has always taken us outside the box. It has opened our minds and challenged our senses, forcing us to imagine the unimaginable and consider the fantastic. In keeping with this creative spirit, the 1999 hit *Star Wars: Episode I The Phantom Menace* is a thrilling, wildly original film that takes us on an exhilarating ride through space, time, and visual images.

This is the fourth *Star Wars* film from writer and director George Lucas, but it is really the very first chapter in the general story. It is only fitting that this series, which has taken us to so many new places, would send us back in time in its prequel to the point where it all begins.

The story in *The Phantom Menace* centers around Anakin, the father of Luke Skywalker, the courageous farm boy who became a hero. As every *Star Wars* fan knows, Luke has struggled to overthrow the Evil Empire in earlier episodes. Now, in *The Phantom Menace*, he will confront one of the Empire's most malevolent henchmen, Darth Vader, to learn the fate of his father.

In *The Phantom Menace*, we see Luke's father Anakin as a delightful boy who pursues his innocent dreams in a galaxy that is being pulled apart by political turmoil and conflict stemming from the Droid invasion. As young Anakin grows and confronts his fears with grace and courage, he has no idea of his eventual fate as the Evil Empire's most dreaded henchman, Darth Vader. This innocent, angelic boy will become corrupted, and later redeemed, during the film, and thanks to Lucas's artistry, we as an audience will live through his transformations every step of the way.

The story of Luke Skywalker's search for his father is wrought with irony, tragedy, and redemption. It is a saga that stirs our darkest fears and elevates our brightest hopes. The stunningly beautiful music of "Anakin's Theme," with its lush and richly textured melodies, embodies this complex mix of emotions.

"Anakin's Theme" is another example of composer John Williams' genius for creating vibrant, original music that both supports and enlarges the drama we witness on the screen. Williams' sweeping and deeply moving music makes "Anakin's Theme" a memorable composition in its own right. However, when we listen to Williams' work in the greater context of this epic film, it becomes even more meaningful.

Pay careful attention to the subtleties of "Anakin's Theme" and contrast it to the majestic choral elements of other songs from *The Phantom Menace* such as "Duel of the Fates" or the menacing "Passage Through the Planet's Core." Williams, the master, has taken the music in "Anakin's Theme" to a softer, more intimate level. In so doing, he reminds us that even as the great galactic adventure unfolds, there is a deeply personal drama at the heart of this film. That makes "Anakin's Theme" a remarkable artistic achievement from one of the great composers of the '90s.

PHENOMENON

"Change the World"

"I'll tell you what I think I am," John Travolta's character George Malley says at one point during the 1996 film *Phenomenon*. "I'm what everybody can be."

If each of us has the potential to be what George becomes during the course of this incredible film, it would be quite an accomplishment. George possesses an astronomical IQ. Unlike the rest of us, who use only a small fraction of our brains, he is able to tap into every single centimeter of his gray matter. Capable of processing new information with the speed of a super-computer, George can do things like learn a foreign language in 20 minutes or become an overnight chess expert. For good measure, he also has the psychokinetic power to move objects through the sheer force of his own will.

George wasn't always this smart. When we meet him at the beginning of the film, he is a sweet and kindly—but not very bright—auto mechanic in the little town of Harmon, California. Everything changes for George the night of his thirty-seventh birthday party. Stepping out for a breath of air, he is struck by a brilliant flash of light.

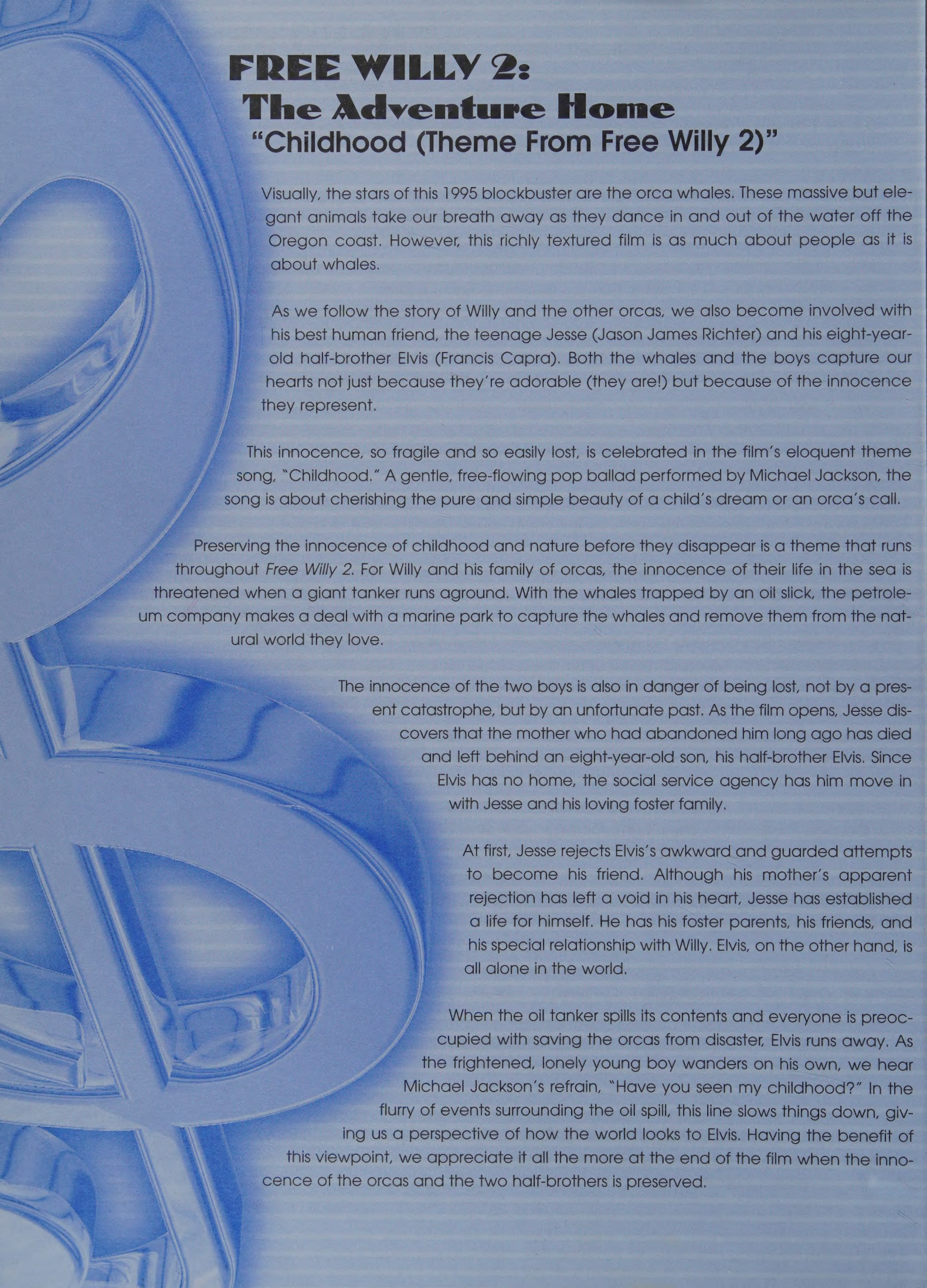
The source of this sudden illumination is a mystery. Did it come from a UFO? Lightning? No one can be certain. But there is no denying that it has endowed George with some phenomenal new powers. Although he has undergone a profound change, George retains his kindly disposition. Every new intellectual gift he develops is put to use helping others.

Outside scientists come to study George, seeking an underlying explanation for his amazing transformation. However, as George realizes, the "secret" to his newfound genius lies within himself—just as it can be found in each of us individually. If we change ourselves and reach our full potential, we can indeed change the world.

This philosophical message is conveyed in the song, "Change the World," from the *Phenomenon* soundtrack. Combining the genius of Eric Clapton and Kenneth "Babyface" Edmonds, "Change the World" became a Top 10 hit. It was also honored as one of the Most Performed Songs for Motion Pictures by ASCAP in 1997.

There's a good reason why "Change the World" became such a smash hit. Not only is this smooth, upbeat song very easy to listen to, but it also appeals to our noblest hopes and aspirations. Like the film itself, this song is all about having something deep and wonderful inside of us brought out by a larger exterior force.

The song's lyrics describe pulling down a star and shining it on the heart "so you could see the truth." George Malley and the writers of "Change the World" (Gordon Kennedy, Tommy Sims, and Wayne Kirkpatrick) agree that the answers we are looking for are already inside us. Sometimes it just takes an outside "phenomenon" to shed light on our hearts.



FREE WILLY 2: The Adventure Home

"Childhood (Theme From Free Willy 2)"

Visually, the stars of this 1995 blockbuster are the orca whales. These massive but elegant animals take our breath away as they dance in and out of the water off the Oregon coast. However, this richly textured film is as much about people as it is about whales.

As we follow the story of Willy and the other orcas, we also become involved with his best human friend, the teenage Jesse (Jason James Richter) and his eight-year-old half-brother Elvis (Francis Capra). Both the whales and the boys capture our hearts not just because they're adorable (they are!) but because of the innocence they represent.

This innocence, so fragile and so easily lost, is celebrated in the film's eloquent theme song, "Childhood." A gentle, free-flowing pop ballad performed by Michael Jackson, the song is about cherishing the pure and simple beauty of a child's dream or an orca's call.

Preserving the innocence of childhood and nature before they disappear is a theme that runs throughout *Free Willy 2*. For Willy and his family of orcas, the innocence of their life in the sea is threatened when a giant tanker runs aground. With the whales trapped by an oil slick, the petroleum company makes a deal with a marine park to capture the whales and remove them from the natural world they love.

The innocence of the two boys is also in danger of being lost, not by a present catastrophe, but by an unfortunate past. As the film opens, Jesse discovers that the mother who had abandoned him long ago has died and left behind an eight-year-old son, his half-brother Elvis. Since Elvis has no home, the social service agency has him move in with Jesse and his loving foster family.

At first, Jesse rejects Elvis's awkward and guarded attempts to become his friend. Although his mother's apparent rejection has left a void in his heart, Jesse has established a life for himself. He has his foster parents, his friends, and his special relationship with Willy. Elvis, on the other hand, is all alone in the world.

When the oil tanker spills its contents and everyone is preoccupied with saving the orcas from disaster, Elvis runs away. As the frightened, lonely young boy wanders on his own, we hear Michael Jackson's refrain, "Have you seen my childhood?" In the flurry of events surrounding the oil spill, this line slows things down, giving us a perspective of how the world looks to Elvis. Having the benefit of this viewpoint, we appreciate it all the more at the end of the film when the innocence of the orcas and the two half-brothers is preserved.

THE BROTHERS McMULLEN

"I Will Remember You"

We all carry our past with us however far we travel in life. This is the central message of the 1995 film *The Brothers McMullen*, as well as that of its evocative theme song, "I Will Remember You." Written by Sarah McLachlan, Celtic music legend Seamus Egan, and Dave Merenda, the song provides a touching, emotional underpinning for this wise and witty film.

When performed by McLachlan, "I Will Remember You" seems to have a magical power to reach deep into our souls and call forth almost forgotten memories. By doing this, the song helps us gain a deeper understanding of the personal journeys that the film's three main characters experience.

Directed by the gifted Ed Burns, *The Brothers McMullen* gives us a glimpse into the lives of three wise-cracking New York Irish brothers thrown together after the death of their tyrannical father. In many ways, the three brothers have led very different lives as adults. Jack McMullen (played with wry humor by Jack Mulcahy) adores his wife. Barry McMullen (played by Burns) is the kind of confirmed bachelor who runs away before the second date. Patrick McMullen (Mike McGlone) is an obvious romantic, which puts him squarely at odds with Barry.

Yet despite their differences, the three brothers are joined by a shared heritage. Their Irish Catholic upbringing has clearly shaped the way they view their lives and their relationships with others. So, too, has their common family background. The brothers were raised in a home that was emotionally barren and sometimes brutal. This unhappy experience has marked each of them in ways that might seem different at first glance but are actually very similar.

In the film, the brothers reach a pivotal moment in their lives as a result of their father's death. The day of their father's funeral, the brothers' mother announces she is headed to Ireland to be with the man she has really loved all of these years. This raises questions about love, loyalty, commitment, and life values for the brothers. They gamely work through the emotional haze caused by the film's events to wrestle with these issues from the perspective of their background as Irish Catholics from New York.

As they struggle to make sense of their lives and their relationships, the brothers gain new insights into both their past and their hearts. Perhaps they do not find all the answers, but the brothers do grow through the film. They also gain strength in the knowledge that some commitments run as deep as the Irish Sea itself.

The Brothers McMullen, which was filmed over an eight-month period on weekends at a cost of about \$20,000, won the prestigious Grand Jury Prize at the 1995 Sundance Film Festival. There are no gimmicks or special effects in this film. Like its Celtic-inspired theme song, it moves us solely through its raw artistic power.



INDEPENDENCE DAY

"Independence Day"

Evil aliens invade earth, incinerate The White House, and threaten to destroy our planet. From the cape of South Africa to the far reaches of Alaska, humankind is on the run. Only through the actions of a courageous President (Bill Pullman) and an assorted group of other selfless heroes is our planet saved from this extra-terrestrial threat.

With a rousing storyline like this, the 1996 epic *Independence Day* called for a mighty soundtrack. British composer David Arnold delivered just that with a big, brassy, beautiful score that matches this film step for action-packed step. It's easy to see why his score won the 1997 Grammy Award for Best Instrumental Composition Written for a Motion Picture or for Television.

During the '90s, Arnold established himself as a master composer of action film scores. In addition to *Independence Day*, he wrote the scores for *Tomorrow Never Dies* (also featured in this book), *Godzilla*, *The World Is Not Enough*, and *Stargate*.

"Independence Day," which was conducted and orchestrated by Nicholas Dodd, ranks as one of Arnold's most stunning musical achievements. The tolling bells, inspired brass, and dancing strings in Arnold's composition heighten the sense of drama and excitement we feel when watching this grandiose film.

Like the action on the screen itself, Arnold's score is not only riveting but also absolutely heart-stopping. His music can sound ominous with its repetitive scales or reflective with its mournful chorus. At other times, it makes us feel like leaping from our theater seats and cheering our heroes on as they fight to save the planet.

Music that was less assertive than Arnold's composition would have been overwhelmed by the power and scope of *Independence Day*. After all, the scenes of famous landmarks burning and mass hysteria in the streets of Los Angeles are among the most vivid of the '90s. However, Arnold's large-scale music supports the film's impressive visuals without being overshadowed by them.

Arnold, who once tried out for a spot in the rock band The Clash, is widely respected for his work ethic and commitment to innovative music. These qualities are very much in evidence in "Independence Day." He scrupulously avoided the musical clichés sometimes found in action film music. The result is a work that is as original as it is imposing—the perfect complement to a summer blockbuster.

WAITING TO EXHALE

“Let It Flow”

The four remarkable women in the 1995 film *Waiting to Exhale* share at least one thing in common: Each is figuratively holding her breath waiting for a good man. On the surface, these attractive women aren't asking for much, just a warm and caring man with whom they can relax and be themselves. In other words, they are waiting (and wanting) to exhale.

Unfortunately for the film's heroines, they have a long, sometimes painful wait. Instead of finding their perfect mates, they encounter a steady stream of perfect jerks. Finally, some give up waiting and decide to create rich, full lives without the help of the opposite sex.

Whitney Houston, Angela Bassett, Lela Rochon, and Loretta Devine, the gifted actresses who star in this Forest Whitaker-directed film, provide us with engaging and believable portraits of four African-American women of the '90s. Strong and intelligent, all four women value their independence, yet each one in her own way is looking for something more. Throughout the film, each woman struggles to balance her self-respect and romantic desires.

Although they are consistently disappointed by men (and sometimes hurt by them too), these determined women refuse to become beaten or bitter. They approach their lives with a wry sense of humor plus an eternal sense of optimism—and in the end they prevail.

The four characters' struggles are given added emotional force by the film's outstanding score and soundtrack. The score and most of the soundtrack songs were composed by multiple Grammy-winner Kenneth “Babyface” Edmonds.

Featuring 22 of the leading R&B female artists, including Whitney Houston, Aretha Franklin, Chaka Khan, Mary J. Blige, and Patti LaBelle, the soundtrack represents one of the most impressive collections of musical talent assembled in the '90s. All of the soundtrack's songs explore the film's central theme of women looking for mutual respect and love in a world that sometimes seems to conspire against them.

Standing front and center in this remarkable soundtrack is Toni Braxton's “Let It Flow.” Written and produced by Edmonds, this song deals with the heartache caused by a disastrous relationship.

Although there is certainly a tinge of pain to “Let It Flow,” the song is by no means sad or mournful. Every ounce of anguish this deeply moving song serves up is accompanied by a pound of hope and determination. We soak up the upbeat message this song has to offer and feel better for the experience. Perhaps like the characters in the film, we are ready to exhale.



JERRY MAGUIRE

"Secret Garden"

The 1996 blockbuster *Jerry Maguire* had many great scenes, but there was one in particular that music lovers will treasure for a long time. Jerry Maguire (Tom Cruise) and his assistant Dorothy Boyd (Renee Zellweger) are outside her house leaving for their first date. There is a slight breeze, and moonlight plays against the rustling leaves of tall trees. Looking at a shadowed image of the couple walking down the street, we see them stop and turn to each other. Suddenly, the camera shifts to a close-up of Jerry and Dorothy smiling. At first their smiles are cautious, almost guarded, but then as their emotions well up inside, their faces take on a radiant glow.

As we watch Jerry and Dorothy in this special scene, they seem to be riding through space on the soft, seductive strains of the Bruce Springsteen song "Secret Garden." Like the melody of his accompanying guitar, Springsteen's dark, brooding voice is subdued, almost muffled, when he sings, "She'll let you in her house. If you come knockin' late at night."

Swept up by the song's quiet passion, we feel the mood of this scene even more intensely. Jerry and Dorothy are two people who have met at very vulnerable times in their lives. He is "holding onto the bottom rung of the ladder," having recently lost his glamorous position with a top sports agency (and his fiancée) after publicly questioning the ethical values of his profession. She is "the oldest 26-year-old I know," struggling to raise her young son after the death of her husband.

After being fired by his employer, Jerry starts his own sports agency. Dorothy, who worked in the accounting department at Jerry's old agency and harbored a secret crush on him, quits her job to join him in his new business. Jerry's new venture gets off to a rough start. He has only one client, Rod Tidwell (Academy Award-winner Cuba Gooding Jr.), a football player who has yet to renew his contract.

Despite all of their reversals, Jerry and Dorothy find themselves drawing strength from one another. The new agency is struggling, but by the time Jerry and Dorothy go on their date, both are starting to believe in their future together. Listening to Springsteen's "Secret Garden" as we watch them, we begin to feel the same sense of hope they must feel.

Ultimately, Jerry and Dorothy prevail. Jerry revives his career as a sports agent, only this time he takes a more "human" approach to the business. He and Dorothy marry, and, after some initial struggles, they develop a wonderfully close relationship. As an audience, we celebrate their good fortune more joyously because we have shared the soft, vulnerable moment under the trees when "Secret Garden" played.

TOMORROW NEVER DIES

"Tomorrow Never Dies"

Ever since agent 007 arrived on the scene in the '60s, music has been as important to James Bond films as beautiful people and hi-tech gadgets. John Barry's scores for the early Bond films rank as classics. Barry's brassy, upbeat music set the tempo for the thrilling, fast-paced action that Bond fans craved.

A big part of the musical excitement generated by a Bond film came from the theme song. Almost without exception, these chart-topping songs showcased the talents of major superstars. For example: Tom Jones sang the theme for *Thunderball*; Paul McCartney and Wings performed the theme for *Live and Let Die*; Duran Duran did *A View to a Kill*; and Tina Turner thrilled fans with the *Goldeneye* theme.

Tomorrow Never Dies, the 1997 Bond blockbuster, is true to this glorious musical tradition. David Arnold's inspired score uses a lot of brass and electric guitars to evoke the pulsating excitement of Barry's earlier Bond sound but with a decidedly '90s twist. Like its predecessors, the *Tomorrow Never Dies* theme song features one of the world's brightest superstars, Sheryl Crow.

The talented Crow co-wrote the theme song "Tomorrow Never Dies" with Mitchell Froom. Like Arnold's film score, the theme song Crow performs blends the vintage Bond sound with '90s sophistication and style to create very smooth, energized music. Crow pays homage to James Bond's musical roots, but at the same time she seems determined to take 007 to musical places even he has never been before. All of us can sit back and enjoy the ride!

By giving the traditional Bond mood a '90s edge, Crow's theme song for *Tomorrow Never Dies* supports the creative direction of this exciting film. Director Roger Spottiswoode has given us all of the fun of earlier Bond adventures, but the characters have been softened and the storyline made more sophisticated to reflect '90s sensibilities.

With his carefully measured, slightly modest demeanor, handsome Pierce Brosnan is the perfect Bond for the '90s. The beautiful Michelle Yeoh, known to her fans as "the female Jackie Chan," appears as Bond's very formidable female ally, Wai Lin, creating a sense of equality between the sexes that would have been unimaginable to the 007 of an earlier generation.

The new-look Bond of *Tomorrow Never Dies* all but demands a different kind of theme song—and Sheryl Crow delivers it in convincing fashion. Crow's stellar performance ensures her an honored place among the superstars who have celebrated the exploits of the world's most famous spy.

From the LUCASFILM LTD. Production "STAR WARS: Episode I The Phantom Menace"

ANAKIN'S THEME

By
JOHN WILLIAMS

Moderato ♩ = 76

The musical score for "Anakin's Theme" is presented in a grand staff format, consisting of a piano (left) and guitar (right) staff. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked "Moderato" with a quarter note equal to 76 beats per minute. The score is divided into four systems, each containing two measures. The first system begins with a piano (p) dynamic and a "with pedal" instruction. The second system features a mezzo-forte (mf) dynamic and a crescendo hairpin. The third system includes a mezzo-piano (mp) dynamic and a "simile" instruction. The fourth system contains a triplet of eighth notes in the guitar staff. The score concludes with a final double bar line.

The first system of musical notation consists of two staves. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a series of eighth and quarter notes, followed by a triplet of eighth notes marked with a '3'. The bass staff begins with a bass clef and the same key signature, featuring a series of quarter and eighth notes, with a triplet of eighth notes marked with a '3'.

The second system of musical notation consists of two staves. The treble staff continues the melody with eighth and quarter notes, including a triplet of eighth notes marked with a '3'. The bass staff continues the accompaniment with quarter and eighth notes, also featuring a triplet of eighth notes marked with a '3'.

The third system of musical notation consists of two staves. The treble staff features a series of eighth and quarter notes, with a triplet of eighth notes marked with a '3'. The bass staff continues the accompaniment with quarter and eighth notes, also featuring a triplet of eighth notes marked with a '3'.

The fourth system of musical notation consists of two staves. The treble staff features a series of eighth and quarter notes, with a triplet of eighth notes marked with a '3'. The bass staff continues the accompaniment with quarter and eighth notes, also featuring a triplet of eighth notes marked with a '3'.

The fifth system of musical notation consists of two staves. The treble staff features a series of eighth and quarter notes, with a triplet of eighth notes marked with a '3'. The bass staff continues the accompaniment with quarter and eighth notes, also featuring a triplet of eighth notes marked with a '3'.

The musical score is written for piano and bass. It consists of five systems of music. The first four systems are in 4/4 time, and the fifth system transitions to 2/4 and 4/4 time. The key signature is A major (three sharps). The score includes various musical notations such as notes, rests, and dynamic markings. The first system features a piano (p) marking. The second system features a piano (p) marking. The third system features a piano (p) marking. The fourth system features a piano (p) marking. The fifth system features a piano (p) marking and a ritardando (rit.) marking. The score concludes with a double bar line.

p

p

p

p

meno mosso

rit.

ANYONE AT ALL

Words and Music by
CAROLE KING
and CAROLE BAYER SAGER

Moderately slow ♩ = 92

B♭m7/E♭



1. Fun-ny how_ I
2. Was-n't in__ the

mf



feel more my-self with you than an - y - bod - y else that I ev - er knew_
plan, not that I could see. Sud-den - ly__ a mir - a - cle came__ to me__



I hear it in__ your voice, see it in__ your face. You've be-come the
Safe with - in__ your arms, I can say__ what's true. Noth-ing in the

Ab/Eb



C7sus



C7



Fm



mem - 'ry I can't e - raise. 1. You could have been
world I would keep from you. 2. You could have been

Chorus:

Eb/Db



Db



Cm/Db



Bbm/Db



Ab



Bbm7



Ab/C



C7sus



C7



an - y - one at all, an old friend call - ing
an - y - one at all, an a stran - ger fall - ing
(An - y - one at all.)

Fm

1.
Bb7sus

Bb7



out of the blue. I'm so glad it was
out of the blue.

Bbm7/Eb



Eb



Bbm7/Eb

2.
Bb7sus

Bb7



you. I'm so glad it was

Bridge:

D^bmaj7B^bm7/E^bE^bB^bm7/E^bE^bD^bmaj7

you.

(So glad, — so glad — it was you.)

Words_ can hurt you if_ you

A^b/CB^bm7A^b

let them.

Peo - ple say them and for - get_ them.

Words_ can

C[#]m7E/F[#]

Bmaj7

G[#]m7C[#]m7

prom - ise,

words can_ lie.

But your words make me

B^bm7/E^b

feel like I can

fly_

Chorus:



You could - 've been an - y - one at



all,
(An - y - one at all.) an old friend call - ing out of the blue...



I'm so glad _____ it was you. (You could - 've been an - y - one at



An - y - one at all, (An - y - one at all.) an old friend call - ing



out of the blue.

I'm so glad it was you.



An - y - one at all.

(You could - 've been.)



An - y - one at all.

An - y - one at



freely



all.

I'm so glad it was you.

From the Motion Picture *AUSTIN POWERS: The Spy Who Shagged Me*

BEAUTIFUL STRANGER

Words and Music by
MADONNA CICCONI and WILLIAM ORBIT

Moderately ♩ = 128



mf



Verse 1:



1. Have - n't we met? _____



You're some kind of beau - ti - ful strang - er.

You could be good...

C#7sus



C#7



C#7sus



for me.

I've had the taste for dan - ger.

Verses 2 & 3:

C#7



C#7sus



C#7



2. If I'm smart, then I'll run a - way.
 3. If I'm smart, then I'll run a - way.

C#7sus



C#7



C#7sus



But I'm not, so I'll guess I'll stay. Heav - en for - bid.
 But I'm not, so I'll guess I'll stay. Have - n't you heard?

C#7



C#7sus



C#7



I'll take my chance on a beau - ti - ful strang - er.
 I fell in love with a beau - ti - ful strang - er.

Bridge:



1. I looked in - to your eyes, and my world
 2. I looked in - to your face, and my heart was
 3. I looked in - to your eyes, and my world



danc - in' came tum - bl - ing down.
 all o - ver the place.
 came tum - bl - ing down.



I'd You're the dev - il in dis - guise. That's why I'm
 like to change my point of view, if I could
 You're the dev - il in dis - guise. That's why I'm



sing - ing this song.
 just for get a - bout you.
 sing - ing this song to you.

F#



E



B



To know_ you_

is to love_ you_

C#7sus



C#7



C#7sus



To Coda ⊕

You're ev - 'ry-where I_ go.

And ev - 'ry - bod - y_

1.



_ knows.

To love_ you_

E



B



C#7sus



is to be part of_ you_

I paid for you with_



— tears and swal-lowed all my — pride.

The first system of the musical score for 'Beautiful Stranger'. It features a vocal line and a piano accompaniment. The key signature is D major (two sharps). The vocal line starts with a whole note 'tears' and continues with a half note 'and' followed by a quarter note 'swal-lowed', then a half note 'all' followed by a quarter note 'my', and finally a half note 'pride.' The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with a steady eighth-note bass line.



Da da da da da da da da da da da da da da. — Beau - ti - ful

The second system of the musical score. The vocal line continues with a series of 'da' syllables. The piano accompaniment features a more complex right hand melody with eighth and sixteenth notes, while the left hand maintains a steady eighth-note bass line.



strang - er. — Da da da da da da da da da da da da da da. —

The third system of the musical score. The vocal line starts with 'strang - er.' followed by another series of 'da' syllables. The piano accompaniment continues with its characteristic eighth-note bass line and a more active right hand.



— Beau - ti - ful strang - er. —

The fourth system of the musical score. The vocal line concludes with 'Beau - ti - ful strang - er.' The piano accompaniment features a final melodic phrase in the right hand and a sustained bass note in the left hand.

D.S. al Coda

C#7

x

4

2.
C#7



⊕ *Coda*

C#7sus



C#7
x 

C#7sus

x

4

C#7

x



E



B
x

F#



A

x O C



	•	•	•	

C#7sus





strang - er.____ Da da da da da da da da da da da da da da.____

The first system of the musical score for 'Beautiful Stranger'. It features a vocal line with the lyrics 'strang - er.____ Da da da da da da da da da da da da da da.____' and a piano accompaniment. The key signature is D major (two sharps). The piano part consists of a melody in the right hand and a bass line in the left hand.



Beau - ti - ful strang - er.____

The second system of the musical score for 'Beautiful Stranger'. It features a vocal line with the lyrics 'Beau - ti - ful strang - er.____' and a piano accompaniment. The piano part consists of a melody in the right hand and a bass line in the left hand.



Repeat ad lib. and fade

The third system of the musical score for 'Beautiful Stranger'. It features a vocal line with the lyrics 'Repeat ad lib. and fade' and a piano accompaniment. The piano part consists of a melody in the right hand and a bass line in the left hand.

BECAUSE YOU LOVED ME

(Theme from "Up Close & Personal")

Words and Music by
DIANE WARREN

Slowly ♩ = 76

Verse:



1. For all those times you stood by me, for all the wings and made me fly, you touched my

mf

G♭



B♭m7



truth that you made me see, for all the joy you brought to my life, for all the hand, I could touch the sky. I lost my faith you gave it back to me. You said no

A♭sus



Fm7



wrong that you made right, for every dream you made come true, for all the star was out of reach, you stood by me and I stood tall. I had your

Gbmaj7



Ebm7/Ab



love I found in you, I'll be for - ev - er thank - ful, ba - by.
 love, I had it all. I'm grate - ful for each day you gave me.

Cb6



Bbm7



Ebm7



You're the one who held me up, nev - er let me fall.
 May - be I don't know that much, but I know this much is true.

Gbm7



Ebm7/Ab



You're the one who saw me through, through it all.
 I was blessed be - cause I was loved by you. } You were my

% Chorus:



Gb



strength when I was weak, you were my voice when I could - n't speak. You were my

Bbm7



Absus



eyes when I could-n't see, you saw the best there was in me, lift-ed me

Fm7



Gbmaj9



Cbmaj7



up when I could-n't reach. You gave me faith 'coz you be-lieved. I'm

Eb7/Ab



To Coda

1.



Eb7/Ab



ev-ery-thing I am be-cause you loved me. 2. You gave me

2.



Bridge:

F7/A



Bbm7



loved me.

You were al-ways there for me, the ten-der wind that car-ried me. A

F7/A



Bbm7



light in the dark,____ shin - ing your love____ in - to my____ life.____ You've

Ebm7



been my in - spi - ra - tion,____ through the lies,____ you were____ the truth. My

Ebm7/Ab



D.S. % al Coda

world is a bet - ter place be - cause____ of you.____ You were____ my

Coda

Db



Fm7/Bb



Eb



loved____ me. You were____ my strength when I____ was weak, you were____ my



voice when I could- n't speak. You were__ my eyes when I could- n't see, you saw__ the



best there was__ in me, lift- ed__ me__ up when I could- n't reach. You gave_ me



faith 'coz you__ be- lieved__ I'm ev- ery- thing__ I am be- cause__ you



loved__ me. I'm ev- ery- thing__ I am be- cause__ you loved__ me__

BABY, I LOVE YOUR WAY

Words and Music by
PETER FRAMPTON

Reggae ♩ = 76

N.C.

mf Ooh, ba-by, I love__ your way__ ev-'ry day,__ yeah._____

Ooh, ba-by, I love__ your way__ ev-'ry day._____

§ Verse:
E

G#m7/D#

C#m

C#m/B

1. Shad-ows grow_ so long_ be-fore my eyes,____ and they're
(Verse 3 - Instrumental solo . . .)

A

D9

mov - ing a - cross the page._____

E G#m7/D# C#m C#m/B

Sud-den - ly, the day turns in - to night far a -

A 1.2.4. D9 To Next Strain

way from the ci - ty. But don't

3. F#m7 D.S. al Coda Bridge: G#m7 C#m

... end solo) hes-i - tate, 'cause your

F#m7 To Coda A/B B

love just won't wait.

Chorus: E B F#m A

Ooh, ba - by, I love your way ev-'ry day.

E B F#m A

I wan-na tell you I love_ your way_ ev-'ry day._

E B F#m A D.S. $\frac{S}{C}$

I wan-na be with you night_ and day._ 2. The

\oplus Coda

A/B Bb/C

wait, just won't wait,_.

Chorus:

F C Gm Bb

Ooh, ba-by, I love_ your way_ ev-'ry day._

F

C

Gm

Bb

C

I wan-na tell you I love_ your way_ ev - 'ry day._

F

C

Gm

Bb

I wan-na be with you night_ and day._

Repeat ad lib. and fade

F/C

Dm

Gm

C

Verse 2:

The moon appears to shine and light the sky
With the help of some fireflies.

I wonder how they have the power to shine;
I can see them under the pine.

*(To Bridge:)**Verse 3:**Instrumental solo**Verse 4:*

I can see the sunset in your eyes,
Brown and gray and blue besides.
Clouds are stalking islands in the sun.
I wish I could buy one out of season.

(To Bridge:)

CHANGE THE WORLD

Words and Music by
TOMMY SIMS, GORDON KENNEDY
and WAYNE KIRKPATRICK

Moderately slow ♩ = 96

E F#m7 G6 F#m7 E

mf

F#m7 G6 F#m7 B7sus

Verse:

E A/E E7♭9 A/E E

1. If I could reach the stars, — I'd pull one down for you, —
2. If I could be a king, — e - ven for a day, —

shine it on my heart — so you could see the truth, —
I'd take you as my queen. — I'd have it no oth-er way. —

A7 D/A A7³ D/A A7

that this love I have in - side____ is ev - ery-thing it seems____
And our love would rule____ in this king-dom we had made____

E A/E E7³ A/E G#7

But for now, I find____ it's on - ly in my_ dreams____ that I can
Till then I'll be a fool,____ wish-ing for the_ day____ that I can

§ Chorus:

F#m7 G#7 C#m7 D#m7(b5) G#7 C#m7

change____ the world____ I would be____ the sun-light in your u - ni-verse____

D#m7(b5) G#7 C#m7 Cm7 Bm7 A To Coda

You would think_ my love was real - ly some - thing_ good, _ ba - by, if I _ could_

1. Gdim7 B7sus/F#

E A/E Em7

change_____ the world.____

2. Gdim7 B7sus/F#

A/E E

change_____ the world.____ Ba - by,

A E/G# Gdim7 B7sus/F# E F#m7 G6

if I could_ change_____ the world.____

F#m7 E F#m7 G6

The musical score is written for guitar and piano. It consists of two systems of music. The first system begins with a guitar part in the key of D major, featuring a triplet of eighth notes (D, E, F#) and a half note (G). The piano accompaniment consists of a steady eighth-note bass line and a melody of eighth notes in the right hand. The second system continues the melody and includes a bridge section with a key change to E major, indicated by the F#m7 and G6 chords. The lyrics are: 'change_____ the world.____', 'Ba - by,', 'if I could_ change_____ the world.____'. The score includes various guitar chords (Gdim7, B7sus/F#, A/E, Em7, A, E/G#, F#m7, G6) and piano accompaniment with triplets and sustained notes.



D.S. al Coda

I could

Coda

change, ba - by, if I could change, ba - by,

if I could change the world.

rit.

CANTINA BAND

Music by
JOHN WILLIAMS

Ragtime ♩ = 132 (or slower)

The musical score is written for piano and bass. It consists of five systems of music. The first system starts with a **Dm** chord and a **f** (forte) dynamic marking. The second system includes **F** and **Dm** chords. The third system includes **C7**, **Dm**, and **C** chords. The fourth system includes **F**, **Dm**, **Bb**, **F**, **D7**, **Eb**, **D**, **E**, **C7**, and **F** chords, ending with a **To Coda** instruction. The fifth system starts with a **Dm** chord. The bass line is a simple, steady accompaniment throughout.

First system of musical notation. The treble clef staff contains a series of chords and melodic fragments, with a final measure featuring a whole note chord. The bass clef staff provides a simple harmonic accompaniment. Chord symbols $E\flat 7$ and C are written above the final measure of the treble staff.

Second system of musical notation. The treble clef staff continues the melodic and harmonic development. The bass clef staff maintains the accompaniment. A Dm chord symbol is written above the first measure of the treble staff.

Third system of musical notation. This system features more complex chordal textures in the treble staff, including moving lines. The bass clef staff continues the accompaniment. Chord symbols $B\flat$, $Bdim$, F , D , Gm , $C7$, and F are written above the treble staff.

Fourth system of musical notation. The treble clef staff begins with a forte (f) dynamic marking. The melody is more active here. The bass clef staff continues the accompaniment. A Dm chord symbol is written above the first measure of the treble staff.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment.

This musical score is for a piece titled "Cantina Band - 5 - 3". It is written for piano and guitar. The key signature has one flat (B-flat), and the time signature is 7/8. The score is divided into six systems, each with a piano (p) part on the left and a guitar (g) part on the right. The piano part features a melodic line with various ornaments and dynamics, while the guitar part provides harmonic support with chords and arpeggios. The chords are labeled as follows: C, C7, F, Bb, Bdim, D, Gm, and Db7. The dynamics include *mf* (mezzo-forte) and *f* (forte). The score concludes with a double bar line and a repeat sign.

C
C7
F
mf

C
C7
F

Bb
Bdim
F
D

Gm
C7
F
Db7
F

Db

Eb

Ab Db

Gb C Gb Gdim

Db C Fm Gb C

F C NC C

The musical score is written for piano and guitar. It consists of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score includes various musical notations such as chords, melodic lines, and dynamic markings.

System 1: The piano part features a melodic line with eighth and sixteenth notes. The guitar part provides a harmonic accompaniment with chords. Chords indicated: F, Dbm.

System 2: Continuation of the piano and guitar parts.

System 3: Continuation of the piano and guitar parts. Chords indicated: Gb, C, Db.

System 4: The piano part continues with a melodic line. The guitar part is marked "NC" (No Chords). Chord indicated: NC.

System 5: The piano part continues with a melodic line. The guitar part is marked "D.C. al Coda". Chord indicated: F.

Coda: A separate section marked "Coda" with a Coda symbol. It features a piano part with a melodic line and a guitar part with a chord. Chord indicated: F.

From the Motion Picture "DEAD MAN WALKING"

DEAD MAN WALKIN'Words and Music by
BRUCE SPRINGSTEEN

Moderately ♩ = 100

1. There's a

p

This system contains the first four measures of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady eighth-note bass line. The vocal line has rests for the first three measures, followed by a quarter note in the fourth measure.

Verse 1:



pale horse com - in', and I'm gon - na ride__ it. I'll rise__


This system contains measures 5 through 8. The vocal melody continues with eighth and quarter notes. The piano accompaniment remains consistent with the first system.



__ in the morn - ing, my fate de - cid - ed. I'm a dead man walk - in'.

This system contains measures 9 through 12. Measures 9-11 are in 4/4 time, and measure 12 is in 2/4 time. The vocal melody includes a half note in measure 12. The piano accompaniment continues with the same bass line pattern.

G D



I'm a dead man walk - in'. 2. In

First system of music for 'Dead Man Walkin''. It consists of a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#). The time signature changes from 2/4 to 4/4. The lyrics are 'I'm a dead man walk - in'. The second measure of the piano part has a '2. In' marking.

Verse 2:

St. James Par - ish, I was born and chris-tened. Now, I've

Second system of music for Verse 2. It continues the vocal and piano lines. The lyrics are 'St. James Par - ish, I was born and chris-tened. Now, I've'.


G D



got my sto - ry, Mis - ter, ain't no need for you_ to lis - ten,

Third system of music for Verse 2. It continues the vocal and piano lines. The lyrics are 'got my sto - ry, Mis - ter, ain't no need for you_ to lis - ten,'.

G D



it's just a dead man talk - in'.

Fourth system of music for Verse 2. It continues the vocal and piano lines. The lyrics are 'it's just a dead man talk - in'.'.

Bridge 1:

G D

Once I had a job, I had a girl. But be-tween our

dreams and ac - tions lies this world. 3. In the

mf

Verse 3:

deep for - est, their blood and tears rushed o - ver me.

All I could feel was the drugs and the shot - gun, and my fear

G D G

up in - side of me, like a dead man

talk - in'.

D

Bridge 2:

G D

'Neath a sum-mer sky, my eyes went black. Sis-ter, I won't ask

G D A D

for for - give - ness, my sins are all I have. 4. Now the

Verse 4:

clouds a - bove my pris - on move slow - ly a - cross the sky.

There's a new day com - in' and my dreams



are full to - night.



Repeat and fade

p

CHILDHOOD

(Theme from "FREE WILLY 2")

Written and Composed by
MICHAEL JACKSON

Slowly, with expression (♩ = 90)

A(9)



Have you seen my Child - hood? I'm search-ing for the

mp

(with pedal)

D/F#



E7/G#



A(9)



3

world that I come from. 'Cause I've been look-ing a-round in the

simile

D/F#



E7



lost and found of my heart. No one un - der -

3

Amaj9



Bm7



stands me, they view it as such strange ec - cen - tric - i - ties.

'Cause I keep kid-ding a - round like a

child, but par-don me.

Peo - ple say I'm not o - kay 'cause I love such el - e -

men - tary things. It's been my fate to com - pen - sate, for the

Tempo I

Gmaj13



Bm7/E



E7



Child - hood I've nev-er known... Have you seen my

a tempo

Amaj9



Bm7



Child - hood? I'm search-ing for that won - der in my

E7sus



E7



Amaj9



youth. Like pi - rates and ad - ven-tur-ous dreams, of con-quest and kings on the

3

Em7/A



A7



Dmaj9(#11)



C#m7



A/C#



throne. Be - fore you judge me, try

accel. *rit.*

Dmaj9(#11)

C#m7

A/C#

Dmaj9(#11)

C#m7

A/C#

C6

hard to love me, look with - in your heart then ask, —

a tempo

Amaj9

D/E

Amaj9

have you seen my Child - hood?

Bmaj9

C#m7

*f**simile*

3

F#7sus

F#7

E/G#

F#7/A#

Bmaj9

3

F#m7/B

Slower

Emaj7

D#m7

C#m7

Bmaj9

Peo-ple say I'm strange that way 'cause I

rit. e dim. *mf*

F#7

Bmaj9

Emaj7

D#m7

C#m7

Bmaj7

love such el - e - men-tary things. It's been my fate to com-pen - sate, for the

Tempo I

Amaj13

C#m7/F#

F#7

Child - hood_ (Child - hood)_ I've nev-er known._ Have you seen my

rall.

B(9)

E/G#

Child - hood? I'm search-ing for that won - der in_ my_

a tempo *mp*

C#m7/F# F#7 E/G# F#7/A# Bmaj9
 youth. Like fan - tas - ti - cal stor-ies to share, the dreams I would dare, watch me

Freely

Chord diagrams: F#m7/B, B/A, G#m7, B7/F#, Emaj9(#11), D#m7, B/D#

Vocal line: fly. Be - fore you judge me, try

Piano line: rit.

Emaj9(#11) D#m7 B/D# Emaj9(#11) D#m7 Dmaj7

hard to love me, the pain - ful youth I've had. _____

Bmaj9 C#m7/F# Bmaj9

Have you seen my Child - hood?

mp

COLORS OF THE WIND

Lyrics by
STEPHEN SCHWARTZ

Music by
ALAN MENKEN

Moderately

mf
(with pedal)

rall.
a tempo

Verses 1 & 2:

1. You think you own _ what-ev - er land _ you
(2.) think the on - ly peo-ple who _ are

Gm



Bb



Dm



land on;
peo - ple

the earth is just a dead thing you can claim.
are the peo - ple — who look and think like you.

But
But

Gm



Dm



Eb6



Bb/D



1.

Cm



F6



I know ev - 'ry rock and tree and crea - ture has a life, has a spir - it, has a
if you walk the foot-steps of a stran - ger, you'll learn

2.

Gm



F



Cm



F



Eb/F



Bb



Dm/A



name.

2. You things — you nev - er knew — you nev - er knew.

Have you

Chorus:

ev - er heard the wolf cry to the blue corn moon or { asked the grin-ning bob - cat why he
let the ea - gle tell you where he's

grinned? } been? } Can you sing with all _ the voic - es of the moun - tain? Can you

paint with all _ the co-lors of the wind? Can you paint with all _ the co-lors of the

wind? 3. Come

To Coda 

Chords:

- Gm
- Dm
- E♭
- Gm
- Dm
- E♭
- F/E♭
- Dm7
- Gm7
- E♭6
- B♭/D
- Gm7(4)
- Cm7
- E♭/F
- B♭
- Gm
- F6
- E♭
- E♭/F

Verses 3 & 4:

run the hid - den pine — trails of the for - est, come
 (4.) rain - storm and the riv - er are my broth - ers; the

taste the sun-sweet ber - ries of the earth. Come roll in all — the rich - es all a -
 her - on and the ot - ter are my friends. And we are all — con - nect - ed to each

round you, and for once nev - er won - der what they're worth. 4. The
 oth - er in a

1. 2. D.S. *al Coda*

cir - cle in a hoop that nev - er — ends. Have you

Coda

Bridge:

B \flat Dm7 F/E \flat Dm7 Gm7

wind? How high does the syc - a - more grow? If you

A \flat maj9 E \flat /F F6 E \flat /F F

cut it down, then you'll nev - er know. *rall.* And you'll

rall.

a tempo Gm Dm7 E \flat F

nev - er hear the wolf cry to the blue corn moon, for

a tempo

Gm Dm7

wheth - er we are white or cop - per - skinned, we need to








sing with all _ the voic-es _ of the moun-tain, we need to paint with all _ the co-lors of the







wind. You can own the earth _ and still all you'll own is earth un - til you can

Freely     *a tempo* 

paint with all the co - lars of the wind.

a tempo







N.C. 

rit.

From the LUCASFILM LTD. Production "STAR WARS: Episode I The Phantom Menace"

DUEL OF THE FATES

By
JOHN WILLIAMS

Maestoso, with great force

f

Kor - ah, _____ Mah - tah. _____ Kor - ah, _____ Rah-tah - mah. _____

f

f

3

3

3

Allegro ♩ = 152

mp

This musical score is for a piano piece titled "Duel of the Fates - 9 - 2". It is written for piano in G major (one sharp) and 2/4 time. The score consists of six systems of two staves each (treble and bass clef). The first system features a melodic line in the treble with a long slur and a bass line with eighth notes. The second system continues the melodic development with a slur and a bass line with eighth notes. The third system introduces a dynamic marking of *mf* (mezzo-forte) and features a more complex melodic line in the treble with a slur and a bass line with eighth notes. The fourth system is characterized by a rapid, repetitive melodic pattern in the treble and a bass line with eighth notes. The fifth system continues the melodic development with a slur and a bass line with eighth notes. The sixth system concludes the piece with a final melodic phrase in the treble and a bass line with eighth notes.

First system of piano accompaniment. The right hand features a melodic line with a long slur across the first two measures and a half note in the third. The left hand provides a rhythmic foundation with eighth and quarter notes, including some triplets. The key signature is one sharp (F#).

Second system of piano accompaniment. The right hand continues the melodic line with a slur. The left hand features a triplet of eighth notes in the first measure and continues with a steady eighth-note pattern. The key signature is one sharp (F#).

Third system of piano accompaniment. The right hand plays a continuous eighth-note melody. The left hand plays a steady eighth-note pattern. The key signature is one sharp (F#).

Fourth system of music, featuring vocal lines and piano accompaniment. The vocal parts (Soprano and Bass) enter with the lyrics "Kor - ah," and "Rah - tah - mah." respectively. The piano accompaniment includes triplets and sustained chords. The key signature is one sharp (F#).

mf Kor - ah, Rah - tah - mah.

Yood - hah, _____

Kor - ah. _____

f

The musical score is written for a vocal soloist and a piano. The key signature is one sharp (F#), and the time signature is 8/8. The score is divided into three systems. The first system contains the vocal line with the lyrics 'Yood - hah,' and the piano accompaniment. The second system contains the vocal line with the lyrics 'Kor - ah.' and the piano accompaniment. The third system contains the piano accompaniment. The piano part features a continuous eighth-note bass line and chords in the right hand, including triplets and sustained notes. Dynamics include a forte (*f*) marking. The score concludes with a double bar line.

f Kor - ah, Syahd - ho.

Rah - tah - mah,

Daan - yah, Kor - ah,

The musical score is written for a vocal ensemble and piano. It consists of three systems of staves. Each system has a vocal staff (treble and bass clef) and a piano staff (treble and bass clef). The key signature is one sharp (F#). The tempo is marked with a common time signature (C). The score includes lyrics in Indonesian: 'Kor - ah, Syahd - ho.', 'Rah - tah - mah,', and 'Daan - yah, Kor - ah,'. The piano part features a prominent triplet pattern in the right hand and a steady eighth-note accompaniment in the left hand. The vocal parts have long, sustained notes, often with triplets indicated above them. The score is marked with a forte (*f*) dynamic.

Musical score for "Duel of the Fates" (Part 6). The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The music features complex vocal lines with triplets and sustained notes, accompanied by a piano with dense chordal textures and moving bass lines.

Vocal Part:
 - First system: "Kee - lah,"
 - Second system: "Daan - yah," "Nyo - hah," "Kee - lah," "Kor - ah," "Rah-tah-mah."
 - Third system: "Syahd-ho," "Kee - lah," "Kor - ah," "Rah-tah-mah." "Kor - ah,"
 - The final vocal phrase "Kor - ah," is marked with a fortissimo (*ff*) dynamic.

Piano Part:
 - The piano accompaniment consists of dense, sustained chords in the right hand and a more active, moving line in the left hand.
 - The final section of the piano part is marked with a fortissimo (*ff*) dynamic.

Daan - yah.

Kor - ah, Rah-tah - mah.

mf *cresc. poco a poco* *f*

ff *p*

The musical score is written for voice and piano. The vocal part consists of two systems of staves. The first system has the vocal line on a single staff and the piano accompaniment on a grand staff. The second system also has the vocal line on a single staff and the piano accompaniment on a grand staff. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The vocal line includes lyrics and is marked with triplets and slurs. The piano part includes dynamic markings: *mf*, *cresc. poco a poco*, *f*, *ff*, and *p*.

p 3 3

Kor - ah, _____ Daan - yah. _____

p 3 3

3 3

mf 3 3

Kor - ah, _____ Rah - tah - mah. _____

mf 3 3

mf 3 3

ff

Nyo-ha, Kee-lah, Kor - ah, Rah - tah - ma. Syahd-ho, Kee-lah,

ff

Daan-ya, Rah-tah-ma. Kor - ah!

mf

f *ff*

From the Twentieth Century Fox Motion Picture "GREAT EXPECTATIONS"

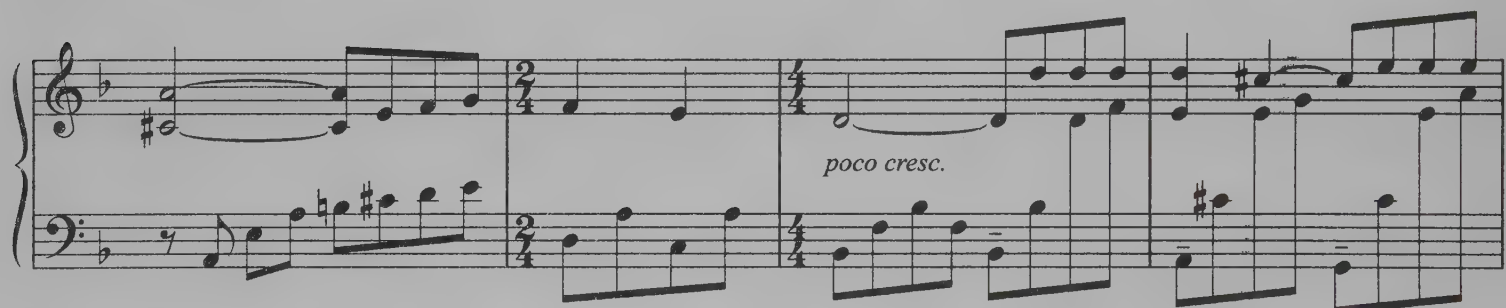
ESTELLA'S THEME

(Love Theme from "GREAT EXPECTATIONS")

Composed by
PATRICK DOYLE

Adagio ♩ = 63

The musical score for "Estella's Theme" is written for piano and bass. It begins with a tempo marking of "Adagio" and a quarter note equal to 63 beats per minute. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into four systems, each with a piano (treble) staff and a bass staff. The first system includes a mezzo-piano (*mp*) dynamic marking and a "(with pedal)" instruction. The melody in the piano staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment of eighth notes. The second system features a triplet of eighth notes in the piano staff. The third system continues the melodic development in the piano staff. The fourth system concludes the piece with a final cadence in both staves.



p

rit. e dim.

From the Motion Picture "THE PAGEMASTER"

DREAM AWAY

Words and Music by
DIANE WARREN

Slow ballad ♩ = 69

Ab(9)



Db/Ab



Ab



Eb/Ab



Ab



Dbmaj9



The first system of the musical score for "Dream Away" features a piano introduction in 4/4 time. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass line in the left hand consists of a half note G2, followed by a quarter note A2, and then a half note Bb2. The dynamic marking is *mf* (mezzo-forte). The tempo is marked as "Slow ballad ♩ = 69". The key signature has two flats (Bb and Eb). The time signature is 4/4. The piano introduction is marked "(with pedal)".

Bbm7



Eb/F



Bbm7/Eb



Verse 1:

Ab(9)



Fm7



1. When this world, the real life world you're liv-ing in just

The second system of the musical score continues the piano introduction and then begins the first verse. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass line in the left hand consists of a half note G2, followed by a quarter note A2, and then a half note Bb2. The dynamic marking is *mf* (mezzo-forte). The tempo is marked as "Slow ballad ♩ = 69". The key signature has two flats (Bb and Eb). The time signature is 4/4.

Dbmaj9



Eb7sus



Verses 1 & 2:

B(9)



gets too much for you to take, _____

when you find too
2. Re-mem-ber when a

The third system of the musical score continues the piano introduction and then begins the first and second verses. The melody is in the right hand, starting with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass line in the left hand consists of a half note G2, followed by a quarter note A2, and then a half note Bb2. The dynamic marking is *mf* (mezzo-forte). The tempo is marked as "Slow ballad ♩ = 69". The key signature has two flats (Bb and Eb). The time signature is 4/4.

G#m7



Emaj9



man - y trou - bles on your mind and feel just like there's
 dream could take__ you an - y - where with just a wish, an - y -

F#7sus



D#m7



G#m7



B/F#



no es - cape. And it seems your heart's for - got - ten how to be - lieve,
 thing could be. When the farth - est star was one__ more star you could reach.

E6/9



C#m7



B(9)/D#



__ turn a page in your soul, there's a place you can go.
 __ Take a look in - side your heart, that's where dreams al - ways start.



Close your eyes_ and let_ your heart_ fly free_

An - y - thing_ is real if you just_ be - lieve_



Dream a - way, dream a - way. Let im - ag - i - na - tion light_ your way,



take you as far_ as your heart_ can see_ Dream.



Dream a - way, dream a - way, to a place where hope is shin - ing, find your sil - ver lin -

Emaj9



1. C#m7 D#m7 Emaj7/F#



ing. Ev-ery-thing you need is just a dream a-way... *a tempo*

B(9)



E(9)/G#



G#m7



C#m7



2.

C#m7



D#m7



Emaj7/F#



Bridge:

Amaj9



just a dream a-way. All it takes is faith to make your *a tempo*

G#m7



Amaj9



dreams come true. And some-where in this world there'll be some






bod - y to share your dreams_____ with you._____









Chorus:






Dream a - way_____ dream a - way._____ Let im - ag - i - na - tion light_ your way, -








_____ take you as far_____ as your heart_____ can see._____ Dream.





Dream a - way, — dream a - way, — to a place where hope is shin-






- ing, find your sil - ver lin - ing. Ev-ery-thing you need — is







just a dream, just a dream a - way. —

rit.





Oh. —

from WAITING TO EXHALE

EXHALE

(Shoop Shoop)

Words and Music by
BABYFACE

Very slowly ♩ = 69

Verse:

G^b(9)D^b/F

1. Ev - ery - one falls in love some - time. Some - times it's
2. laugh, some - times you'll cry. Life nev - er

mp

E^bm7D^bG^b(9)

wrong, some - times it's right. For ev - ery win, some - one must
tells us the when's or why's. But when you've got friends to wish you

D^b/FE^bm7D^b

fail. But there comes a point when, when we ex - hale, yeah, yeah. } Say,
well, you'll find your point when you will ex - hale, yeah, yeah. }

Chorus:

G \flat maj7D \flat /F

shoop, shoop, shoop, shoo be doop. Shoop, shoop, shoo be

E \flat m7D \flat 

doop. Shoop, shoop, shoo be { doop. Shoop, shoop, shoo be }
 All you got - ta do is say shoo be }

G \flat D \flat /F

doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be

E \flat m71. D \flat 2. D \flat 

doop. Shoop, shoop, shoo be doop.

2. Some - times you'll doop.

Bridge:

F7sus



F7/A



Hearts are of - ten bro - ken

when there are words un - spo - ken.

Bbm



Bbm/Ab



In your soul there's an - swers to your

prayers.

If you're

Eb7



Db/F



search - ing for

a place you know,

a fa - mil - iar face,

some - where to go,

you should

Gb(9)



Eb7/Ab



look in - side your - self,

you're half - way there.

2. Some - times you'll

G \flat (9)D \flat /F

laugh, _____ some - times you'll cry. _____ Life nev - er

E \flat m7D \flat 

tells _____ us the when's or why's. But when you've got

G \flat (9)D \flat /F

friends to wish you well, you'll find your

E \flat m7D \flat 

point _____ when _____ you will ex - hale, yeah, yeah. Say, _____

Chorus:

G \flat maj7D \flat /F

shoop, shoop, shoop, shoo be doop. Shoop, shoop, shoo be

E \flat m7D \flat G \flat 

doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be

D \flat /FE \flat m7D \flat 

doop. Shoop, shoop, shoo be doop. Shoop, shoop, shoo be doop.

FOR YOU I WILL

Words and Music by
DIANE WARREN

Slowly ♩ = 72



First system of musical notation, including a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic marking.

Verse:



Second system of musical notation, including a treble clef staff with a whole rest, and a grand staff with piano accompaniment. The lyrics are written below the treble staff.

1. When you're feel- ing lost in the night, when you feel your
heart from the rain, I won't let no



Third system of musical notation, including a treble clef staff with a whole rest, and a grand staff with piano accompaniment. The lyrics are written below the treble staff.

world just ain't right, call on me, I will be wait - ing. Count on me,
harm come your way. Oh, these arms will be your shel - ter, no, these arms.



— I will be there. — An - y time the times get too tough, — an - y time your
— won't let you down. — If there is a moun - tain to move, — I will move that



best ain't e - nough, — I'll be the one — to make — it bet - ter.
moun - tain for you. — I'm here for you, — I'm here — for - ev - er.



I'll be there to pro - tect you, see you — through. —
I will be a for - tress, tall and strong. — I'll



I'll be there, — and there — is noth - ing, I won't — do. — } I will cross the
keep you safe, — I'll stand — be - side you, right or — wrong. — }

§ Chorus:



o-cean for you, I will go and bring you the moon, I will be your he-ro, your strength, an-y-thing-



— you need. I will be the sun in your sky, I will light your way for all time, — prom-ise you, —

To Coda

1.



— for you, I will, —

2. I will shield your

Bridge:

2.



For you, I will —

lay my life — on the line. —



For you, I'll fight, for you, I will die. With ev -



- ery breath, with all my soul, I give my word, I'll give it all.



D.S. % al Coda

Put your faith in me, I'll do an - y - thing, I will cross the

Coda



I will, I will, I will. I will cross the



o - cean for you, I will go and bring you the moon, I will be your he - ro, your strength, an - y - thing -



— you need. I will be the sun in your sky, I will light your way for all time, — prom - ise you, —



— for you, I will. — Prom - ise you, — for you, I will. —



I prom - ise you, — for you, I will. —

rit.

Freely

From the Twentieth Century Fox Motion Picture "ONE FINE DAY"

FOR THE FIRST TIME

Slowly ♩ = 62

Words and Music by
JAMES NEWTON HOWARD,
ALLAN RICH and JUD FRIEDMAN





(with pedal)





1. Are those your

smile

Verse:





eyes? real? Is that your smile? I've been
Can this be true? Am I the



look-ing at you for - ev - er, yet I nev - er saw you be - fore. Are these your
per-son I was this morn - ing, and are you the same you? It's all so



hands
strange.

hold - ing it mine?
How can it be?

Now I
All a -



won - der how I was could-'ve been so blind.
long, this love I was right in front of me.

And for the

Chorus:



first time,

I am look - ing in your eyes.

For the

first time, I'm see - ing who you are. I can't be - lieve

Ab Db Eb sus Eb

how much I see when you're look - ing back at me. Now I

Db/F Dbm/Fb Ab/Eb Db Dbm6

un - der - stand what love is, love is for the

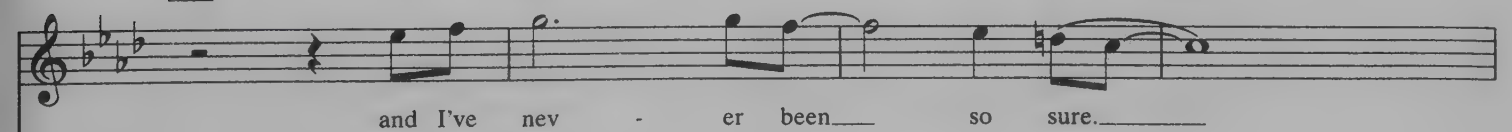
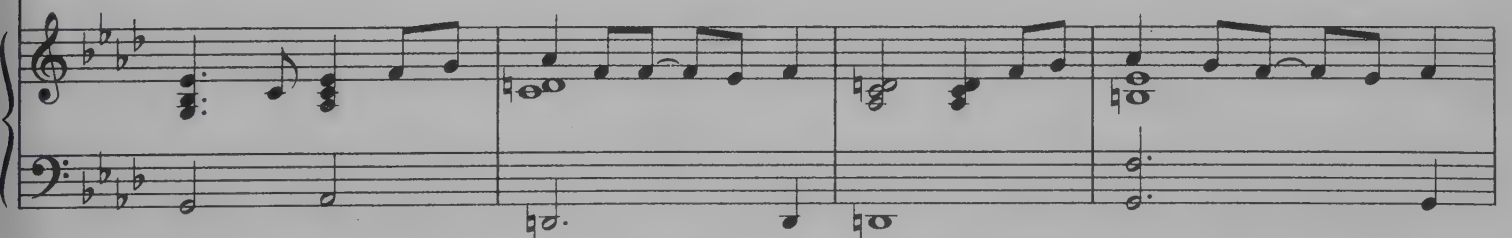
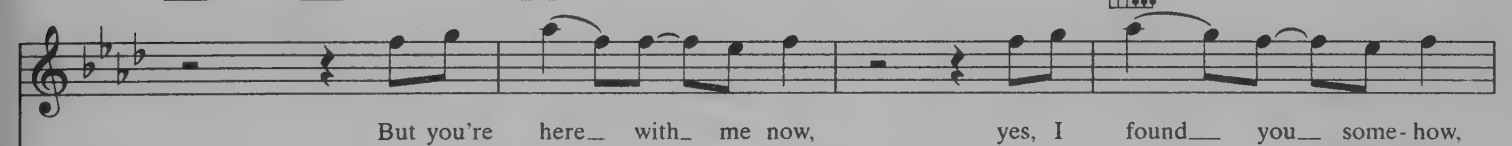
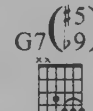
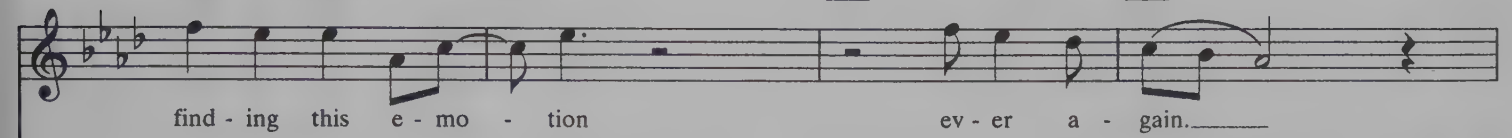
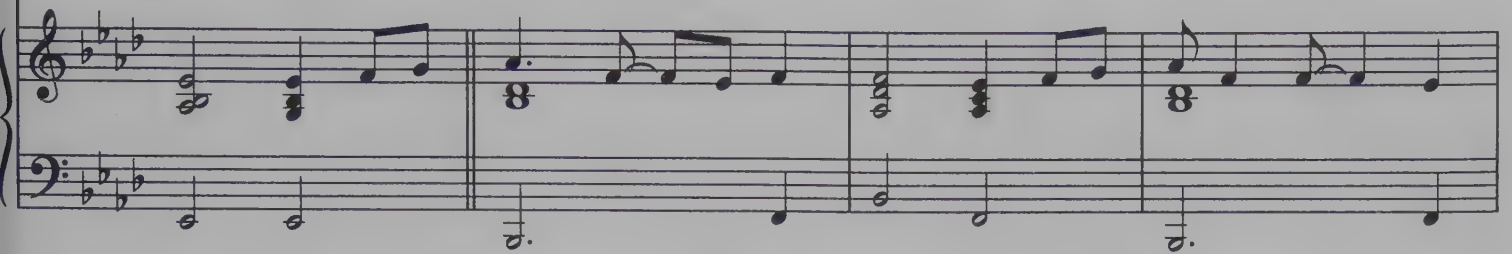
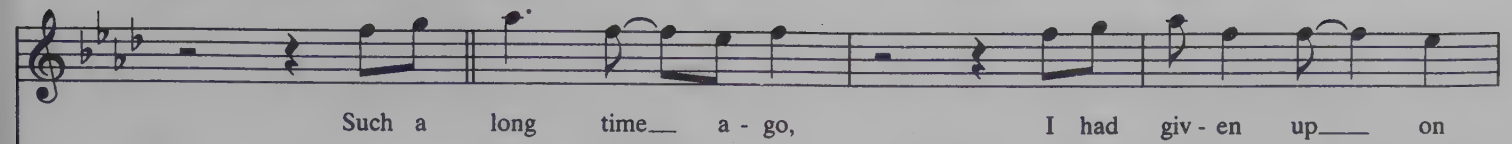
Ab/Eb Fm7 Bbm7 Eb sus Eb

first time. 2. Can this be

Ab Fm7 Dbmaj9 Eb sus Eb

2.

Bridge:





First system of musical notation, featuring a treble and bass staff with a piano accompaniment. The tempo marking *a tempo* is present.

Chorus:



Second system of musical notation, featuring a treble and bass staff with a piano accompaniment. The lyrics are: "And for the first time, I am look - ing in your eyes."



Third system of musical notation, featuring a treble and bass staff with a piano accompaniment. The lyrics are: "For the first time, I'm see - ing who you are."



Fourth system of musical notation, featuring a treble and bass staff with a piano accompaniment. The lyrics are: "I can't be - lieve how much I see when you're look - ing back at me."



Now I un - der - stand what love is,



love is for the first time.

freely

a tempo



rit.

GOD GIVE ME STRENGTH

Words and Music by
BURT BACHARACH and ELVIS COSTELLO

Moderately slow ♩ = 104

Sheet music for "God Give Me Strength" in G major, 3/4 time, moderately slow (♩ = 104). The music is arranged for piano and guitar. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked "Moderately slow ♩ = 104". The dynamics are marked *mf* (mezzo-forte).

The music is divided into four systems, each containing two staves (treble and bass clef) and guitar chord diagrams. The guitar chords are Gm9 and D, and Bm7.

System 1: Treble clef starts with a Gm9 chord (3-fingered) and a D chord. The bass clef starts with a Gm9 chord (3-fingered) and a D chord. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The bass line in the bass clef is: G3 (half), B2 (half), D3 (half), E3 (half), F#3 (half), G3 (half), A3 (half), B3 (half).

System 2: Treble clef starts with a Gm9 chord (3-fingered) and a Bm7 chord. The bass clef starts with a Gm9 chord (3-fingered) and a Bm7 chord. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The bass line in the bass clef is: G3 (half), B2 (half), D3 (half), E3 (half), F#3 (half), G3 (half), A3 (half), B3 (half).

System 3: Treble clef starts with a Gm9 chord (3-fingered) and a D chord. The bass clef starts with a Gm9 chord (3-fingered) and a D chord. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The bass line in the bass clef is: G3 (half), B2 (half), D3 (half), E3 (half), F#3 (half), G3 (half), A3 (half), B3 (half).

System 4: Treble clef starts with a Gm9 chord (3-fingered) and a Bm7 chord. The bass clef starts with a Gm9 chord (3-fingered) and a Bm7 chord. The melody in the treble clef is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The bass line in the bass clef is: G3 (half), B2 (half), D3 (half), E3 (half), F#3 (half), G3 (half), A3 (half), B3 (half).

% Verse:

Bm7



G



1. Now I have noth - ing, so God give me
 2. I can't hold on to her, God give me
 hurt. (Inst. solo ad lib....)

D



C#7sus



C#m7



strength.
 strength

'Cos I'm weak in a
 when the phone does - n't

F#sus



F#m



C#7sus



C#m7



wake,
 ring,

but if I'm strong, I might
 and I'm lost in im -

F#sus



F#7



Bm7



D/A



still break.
 ag - in - ing
 ...end solo)

And I don't have an - y - thing to
 ev - ery - thing that kind of love is
 Since I lost the pow - er to pre -



share worth, tend, that I won't throw a way in the
that as I tum - ble back down to the
that there could ev - er be a hap - py

Bridge:



air. } That song is sung out.
earth. }
end - ing. }



This bell is rung out.



She was the light that I'd bless.

Em7



F#m7



A



She took my last chance of hap - pi - ness. So

Chorus:

Gm9



D



Em7



To Coda

God give me strength.

{ 1.3. God
2. God,

1.

D



G



Em7



Em7/A



give if me she'd strength.

2.

D



G



Em7



grant me her in - dul - gence and de - cline.

Em7/A



F#m/A



Em7/A



I might as well wipe her from my mem-o-ry.

F#m/A



Em7/A



Frac-ture the spell as she be-comes my en-e-my. And

Bm7



E7/G#



A(9)



Bm7



may-be I was washed out like a lip print on his shirt. See I'm on-ly

E7/G#



A



Bm7



A/C#



Em7/A



hu-man, I want him to hurt.

N.C.

D.S. X al Coda

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has two phrases: "I want him," and "I want him to". The piano accompaniment consists of chords and single notes in the right and left hands.

Coda



Second system of the musical score. The vocal line continues with the phrase "give me strength." The piano accompaniment includes a "rit." (ritardando) marking followed by an "a tempo" marking. The system ends with a Coda symbol.

Gm9



D



Third system of the musical score. The vocal line has the phrase "Wipe her from my". The piano accompaniment continues with chords and single notes.

Gm9



Bm7

*Repeat ad lib. and fade*

Fourth system of the musical score. The vocal line has the phrase "mem-o-ry, I might as well." The piano accompaniment continues with chords and single notes.

From the Original Motion Picture Soundtrack "DON JUAN DeMARCO"

HAVE YOU EVER REALLY LOVED A WOMAN?

Lyrics by
BRYAN ADAMS and
ROBERT JOHN "MUTT" LANGE

Music by
MICHAEL KAMEN

Freely

E \flat (addA)/B \flat

Cm6

D

The instrumental introduction is in 12/8 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody starts with a half note, followed by eighth notes, and includes triplets. The piano part has a steady eighth-note accompaniment. Dynamics include piano (p) and mezzo-piano (mp). The introduction ends with a triplet of eighth notes.

Slowly $\text{♩} = 54$

Verse:

E \flat

Cm

D

The first line of the verse features a vocal melody and piano accompaniment. The vocal melody is in E-flat major and includes a triplet. The piano accompaniment has a steady eighth-note accompaniment. The lyrics are: "wom-an, to un-der-stand_her, you've got to know her deep in - side. Hear ev-'ry wom-an, let her hold_you 'til you know how she needs to be touched. You've got to".

B \flat

F/A

Gm7

F

The second line of the verse features a vocal melody and piano accompaniment. The vocal melody is in E-flat major and includes a triplet. The piano accompaniment has a steady eighth-note accompaniment. The lyrics are: "thought, see ev-'ry dream, and give her wings when she wants to fly. Then when you breathe_her, real-ly taste_her, 'til you can feel her in your blood. And when you can".

Cm

Gm/Bb

F/A

Dsus2/4

D

Dsus2/4

D

find your-self ly - ing help - less in her arms, you know you real - ly
 see your un - born chil - dren in her eyes, you know you real - ly

2 2 2

Chorus:

love a wom - an. } When you love a wom-an, you tell her that she's real - ly
 love a wom - an. }

cresc. *mf*

3 want - ed. When you love a wom - an, you tell her that she's the
 3

G Em7

one. { She needs some-bod - y to tell her that it's gon-na
 'Cause she needs some-bod - y to tell her that you'll al-ways



last _____ for-ev - er. }
be _____ to-geth - er. }

So tell me, have you ev-er real - ly, real-ly, real-ly, ev-er loved__ a

1. 2.

wom-an? _____ 2. To real-ly love a wom-an. _____ You've got to

Bridge:

E \flat



G



give her some faith, hold her__ tight, a lit-tle ten - der - ss. You've got to treat her__ right!

She will be there for you, tak-ing good care__ of you__ You real-ly got-ta love__ your wom-an._

(Instrumental solo ...)

And when you ... end solo)

find your-self ly - ing help - less in__ her arms,_____ you know you real - ly

Chord diagrams: D, G, Eb, Cm6, D, Bb, F, Bb, F/A, F, Cm, Gm/Bb, F/A, Dsus2/4, D, Dsus2/4, D.

The musical score is written for guitar, piano, and voice. It features a key signature of one flat (Bb) and a 4/4 time signature. The guitar part includes various chord diagrams and melodic lines. The piano part provides harmonic support with chords and arpeggios. The vocal line follows the lyrics, with some parts marked as instrumental solos. The score is divided into systems, each containing staves for guitar, piano, and voice.

C/G



G



love a wom - an. When

D



Chorus:

you love a wom-an, you tell her that she's real-ly want-ed. When

mf

G



you love a wom - an, you tell her that she's the one.

Em7



Am7



D



Am7



D



She needs some-bod - y to tell her that it's gon - na last for-ev - er. So

Am7



D



Am7



D



G



tell me, have you ev-er real - ly, real-ly, real-ly ev-er loved__ a wom-an?_____ So

Am7



D



Am7



D



G



tell me, have you ev-er real - ly, real-ly, real-ly ev-er loved__ a wom-an? Oh, just

Freely

Am7



D



Am7



D



tell me, have you ev - er real - ly, real - ly, real - ly ev - er loved__ a

wom - an?_____

p

HOW ABOUT YOU?

Words by
RALPH FREED

Music by
BURTON LANE

Rubato ♩ = 96

F Am7/E Dm7 F/C Eb/Db Db7 F Am7/E Dm7 F/C Eb/Db Db7

mp *mf*

F/C C/Bb Bb Em7/A A7(b9)

mp *mf*

Tempo (♩ = $\frac{3}{4}$)

Dmaj9 D6 F#m7 Fdim7 Em7 Gmaj7/A A13

I like New York in June, — how 'bout you? —
(Instrumental solo 2nd time...)

mp *mf*

Dmaj9 D6 F#m7 Fdim7 F#m7(b5)
 I like a Gersh-win tune, how 'bout you?_

B7(b13) E9 C9(#11) C9
 I love a fire - side_

Dmaj7/A D6/A Dmaj9 D6 F#/C# D#m7
 when a storm is due. I like po - ta - to chips,

G#m7 C#7 3 F# F#6 Em9 A13 A7(b5)
 moon - light and mo-tor trips, how 'bout you?_ ...solo ends)

3

3

Dmaj9 D6 $\overset{3}{\text{—}}$ F#m7 Fdim7 Em7
 I'm mad a - bout good books, can't get my fill.

Gmaj7/A A13 Cmaj7/D Am7 D13
 And Frank - lin Roose-velt's looks

Gmaj9 $\overset{3}{\text{—}}$ C9 C9(#11) C9 Dmaj7/A Bb/Ab
 give me a thrill. Hold - ing hands in a mov-ie show when all the lights are low

Gmaj7 Em7 Emaj7/F# F#7(b13) F#7(\flat_9) Bm7 F#m7
 may not be new, but I like it,

1. Em7 A7(b9) D F9/C B♭maj13 E♭13(#11) E♭9

how a - bout_ you?

2. G♯m7(b5) F♯7/A♯ F♯7(b9) Bm7 E13 Em7 F♯m7

I like it how a - bout, I like it,

Gmaj7 A13(b9) D F♯m7/C♯ Bm7 D/A C/B♭ B♭7

how a - bout you?

rit. *a tempo*

D F♯m7/C♯ Bm7 D/A C/B♭ B♭7 D(2)

dim. *mp* *pp*

From the Touchstone Motion Picture "CON AIR"

HOW DO I LIVE

Words and Music by
DIANE WARREN

Moderately slow ♩ = 92



mf

Verse:



1. How do I _____ get through one night with-out you. If I had to

2. See additional lyrics



live with-out you, what kind of life would that be? Oh, I, I need you in my



arms, need you to hold. You're my world, my heart, my soul. If you ev-er leave,

F#m7



G#m7



C#m7



Em7/A



ba-by, you would take a-way ev-'ry-thing good in my life. And tell me

Chorus:

D



A



G



F#m7



D



A



now, how do I live with-out you? I want to know. How do I breathe with-out

G



F#m7



Bm7



Em7



F#m7



G(9)



you, if you ev-er go? How do I ev-er, ev-er sur-vive?

To Coda

1.



D



F#m7/B



How do I, how do I, oh, how do I live?

2. With-out you,

2.



how do I, oh, how do I live?

Bm7



F#m7



F#m7/B



If

G#m7



C#m7



F#m7



you ev - er leave, — ba - by, you would take a - way — ev - 'ry - thing. —

G#m7



C#m7



F#m7



Need you with me. — Ba - by, 'coz you know that you're ev - 'ry - thing —

G#m7



C#m7



Em7/A

D.S.  al Coda

good in my life. — And tell me

♣ Coda

Em7/A



D



A



G(9)



F#m7



now how do I, oh, how do I live

D



A



G(9)



F#m7



D



A



with-out you?

*Repeat ad lib. and fade
(vocal 1st time only)*

G(9)



F#m7



D



A



G(9)



F#m7



Verse 2:

Without you, there'd be no sun in my sky,
 There would be no love in my life,
 There'd be no world left for me.
 And I, baby, I don't know what I would do,
 I'd be lost if I lost you.
 If you ever leave,
 Baby, you would take away everything real in my life.
 And tell me now...
 (To Chorus:)

(EVERYTHING I DO) I DO IT FOR YOU

Lyrics and Music by
BRYAN ADAMS, ROBERT JOHN LANGE
and MICHAEL KAMEN

Slowly

Db



Absus4



Ab



Gb



Pedal throughout

Absus4



Db



Dbsus2



Ab/Db



Look in - to my eyes, — you will see —
Look in - to your heart, — you will find — there's

Gb



Absus4



Ab



Db



what you mean to — me. Search your heart, — search your
noth - ing there to — hide. So, take me as I am, take my

(Everything I Do) I Do It for You - 4 - 1

Dbsus2



Ab/Db



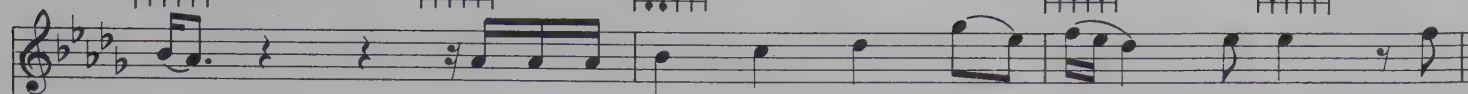
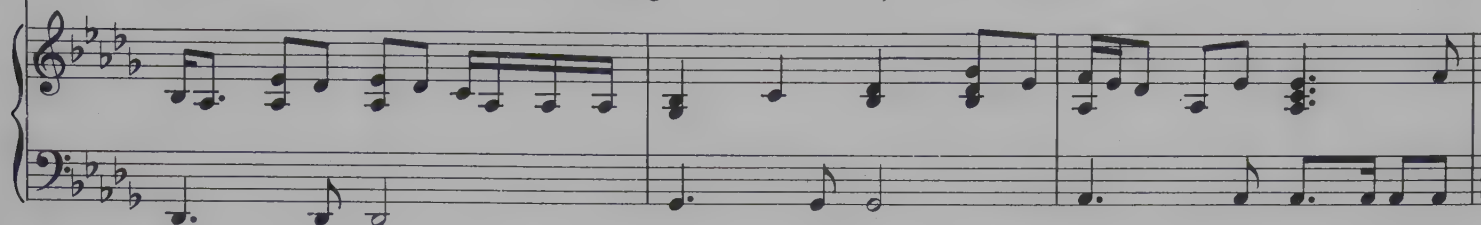
Gb



Db/Ab



Ab

soul, —
life, —and when you find
I would giveme
itthere
all,you'll — search —
I would sac —no more.
ri - fice.Don't
Don't

Ebm



Dbm



Ebm



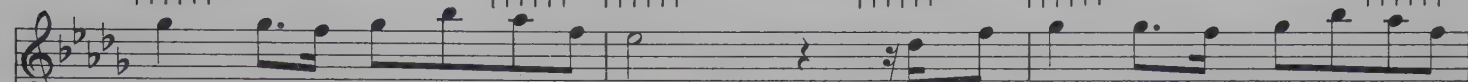
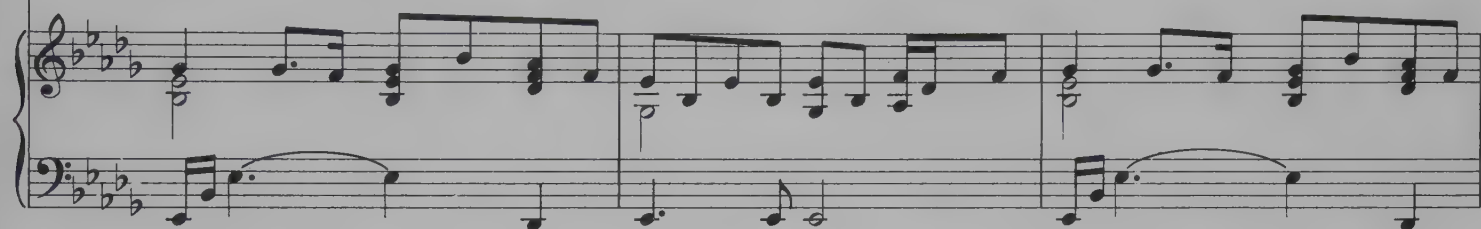
Db/Eb



Ebm



Db

tell me it's not worth fight - ing for.
tell me it's not worth fight - ing for.You can't tell me it's not worth dy - ing
I can't help it, there's noth - ing I want

Ebm



Db



Absus4

for.
more. }

You know it's true, —

ev - 'ry - thing I do,

I do it for —



1. Db5



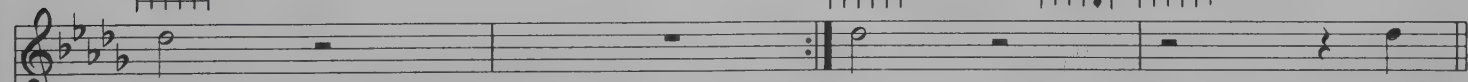
2. Db



Dbsus4



Db



you.

you.

There's



Cb

Fb

Cb

Gb

no love like your love, — and no oth - er could give more — love. There's

no — way, — un - less you're — there all the time, — all the way, — yeah. —

Chord diagrams and fret numbers are provided for guitar: Cb, Fb (0, 00), Cb, Gb, Db (4fr.), Ab (4fr.), Eb, Ab (4fr.), Absus4 (4fr.), Gb(addAb), Db (4fr.), Gb(addAb), and Db (4fr.).

Ebm



Ab



Absus4



Ab



Oh, you can't tell me it's not worth try - ing for.

I can't

Ebm



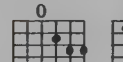
Ab



Db



Dbsus4



help it, there's noth-ing I want more.

Yeah, I would fight_ for you, _

I'd

lie_ for you, _ walk the mile for you, _ yeah, I'd die for_ you. _ You know it's

a tempo

true, ev-'ry - thing I do, oh, _ oh, I do it for_ you.

rit.

From the Fox 2000 Motion Picture "SOUL FOOD"

I CARE 'BOUT YOU

Words and Music by
BABYFACE

Slowly ♩ = 76



Verse:



1 Some - times I feel so a - lone.
2. I spend, like, all of my days.



I call your heart, but there's no one at home.
try - ing to 'cess out just how things got this way.



Tak - ing a toll on my pride.
I thought that we were in love.

I'm reach - ing out, but there's
But I swear right now, I don't



no one in-side. You know, it does - n't feel right when I look in your eyes. I
know what you want. I make sure that I give you qual-i-ty time. But

F#m7



Dmaj9



F#m7



know love is blind, but the heart does-n't lie. I'll ask one more time, may - be
late - ly, I feel you're not home by de - sign. But still I'm gon - na try to give you the

Dmaj9



C#m7



Bm7



Bm7/E



this time you'll try. So tell me, girl, what's deep in your heart.
love of my life, in hopes that you will o - pen up your heart.

§ Chorus:



Girl, I care a - bout you. I'm there for you. So why don't you care

F#m/E E Bm7/E



— for me — like I care a-bout you? — Girl, I care a - bout you.

F#m7 Dmaj7



F#7(b9)



To Coda

— I'm there for you. So why don't you care — for me — like I

1.

F#m/E E Bm7/E



2.

F#m/E E Bm7/E



Bridge:



care a- bout you? — care a- bout you? — Some - times. — I'm not sure that,

F#7(b9)



Bm7



Dm6



that I'm all you've got. — Some- times I'm not sure you love me or not.



There's one thing that I'm cer - tain of,___

girl, I care for___ you. And the



D.S. % al Coda

one thing that I want is that you

care for me,___ too._____

Coda



care a - bout

you?_____



I FINALLY FOUND SOMEONE

Words and Music by
BARBRA STREISAND, MARVIN HAMLISCH,
R.J. LANGE and BRYAN ADAMS

Slowly ♩ = 69

B (9)



G#m7



mp

(with pedal)

Emaj9



E/F#



Verse:

B (9)



G#m7



I fi-n'lly found some-one that knocks me off of my feet.

Emaj9



Em6



I fi-n'ly found the one—

that makes me feel com-plete.

B(9)



G#m7



It start-ed o - ver cof - fee,

we start-ed out as friends.

C#m7/F#



It's fun-ny how, from sim-ple things,—

the best things be - gin._____

Ab(9)



Fm7



— This time, it's dif-f'rent,

it's all be-cause of you.—



It's bet-ter than it's ev - er been. 'cause we can talk it { through. through, yeah.



— } My fa - v'rite line _____ was, "Can I call you some - time?" —



— It's all you had to say _____ to take my breath a - way. _____

Chorus:



mf This is it! Oh, _____ I fi - n'lly

Bbmaj9



Bbm6



F(9)



found some - one, some - one to share_ my life. I fi - n'lly

Bbmaj9



Bbm6



F(9)



found the one_ to be with ev - 'ry_ night_ 'Cause what -

A7sus



A7



Dm



Db



ev - er I do, it's just got to be you. My

F/C



Bb/C



life has just be - gun, I fi - n'lly found some - one.

F(9)



Dm7



Ooh, some - one, I fi - n'ly found some - one..

Bbmaj9



F/G



Ooh,

Verse:

C(9)



Am7



Did I keep you wait - ing? I did - n't mind. Ba - by, that's fine,
I a - pol - o - gize..

Fmaj9



Fm6



I will wait for - ev - er just to know you were mine.
just to know you were mine. You know,

C(9)

Am7



I love your hair, Are you sure it looks right? Is - n't it too tight? I love what you wear.

Fmaj9

Fm6



Well, you're ex - cep - tion - al! I can't wait for the rest of my life!

Chorus:

G \flat (9)

This is it! Oh, I fi - n'lly

C \flat maj9C \flat m6G \flat (9)

found some - one, some - one to share my life. I fi - n'lly

C \flat maj9C \flat m6G \flat (9)

found

the one_

to be with ev - 'ry

night_

'Cause what -

B \flat 7susB \flat 7E \flat m

ev - er

I

do, _____

it's just

got

to

be

you.

D

G \flat /D \flat 

Oh_ yeah,

my

life has just_

be - gun, _____

I

fi - n'ly

A \flat m7/D \flat E \flat 7susE \flat 7

found

some - one. _____

And what -

A \flat m7G \flat /B \flat 

ev - er I do, _____ it's just got to be _____ you. Ooh, my

A \flat m7/D \flat 

life has just be - gun, _____ I fi - n'lly

G \flat (9)C \flat maj9

found

some - one. _____

G \flat (9)

I WILL REMEMBER YOU

Words and Music by
SARAH McLACHLAN, SEAMUS EGAN
and DAVE MERENDA

Slowly ♩ = 72



I will re-mem - ber you.____ Will you re-mem - ber me?____ Don't

mf



let your life____ pass_ you by,_____ weep not for_____ the mem -



Verse:



- o - ries._____

1. I'm so tired,____
2. See additional lyrics

E7



A



Dmaj9



E7



F#m



I can't sleep,

stand-in' on the edge__ of some-thing much too__ deep._

It's

A



Dmaj9



E7



fun - ny how__ we feel__ so much__ but we can - not say__ a word.__ We are

A



D(9)/F#



E7



scream - ing in - side,_____ oh, we can't be heard.__

§ Chorus:

A



Dmaj9



Amaj9



A



Dmaj9



I will re - mem - ber you.__

Will you re - mem - ber me?__



Don't let your life pass you by,



To Coda



weep not for the mem - o - ries.

1.



1. Dmaj9 A(9) Amaj9



2.



D.S. al Coda

2. A

♣ Coda

E7 F#m9 E/G#

mem - o - ries.

Slowly

A D E7 A

Weep not for the mem - o - ries.

Verse 2:

So afraid to love you,
 More afraid to lose.
 I'm clinging to a past
 That doesn't let me choose.
 Where once there was a darkness,
 A deep and endless night,
 You gave me everything you had,
 Oh, you gave me life.

*(To Chorus:)**(Optional Verse 1 — Album version)*

Remember the good times that we had,
 I let them slip away from us when things got bad.
 Now clearly I first saw you smiling in the sun.
 I wanna feel your warmth upon me,
 I wanna be the one.

(To Chorus:)

From the Motion Picture "THREESOME"
I'LL TAKE YOU THERE

Words and Music by
 ALVERTIS ISBELL

Reggae ♩ = 100

N.C.

E B N.C.

Verse:

E B N.C.

B

E

B

E

B

E

B

E

B

E

ly - ing to the rac - es. —

B

N.C.

Help me!

(Come on!

Come on!

Come on!

Come on!

Come on!)

Some - bod - y

help me!

(Come on!

Come on!

Come on!

Come on!

Come on!)

♩ Chorus:

B

Esus

E

I'll take you — there.

B

Esus

E

I'll take you — there.

B Esus E B

I'll take you_ there. I'll take you_

1.2.3. To next strain 4.5. etc. Repeat ad lib. and fade

Esus E Esus E

there. there.

Bridge:

(B) N.C. (Esus) (E)

Coz dis a one in ya rub - a - dub style, an dis ya one say she well ver - sa - tile.

(B) (Esus) (E)

Ev-'ry-where me go me see de peo-ple, dem a smile be-cause me grew up as a dis-ci-plined child.

(B) (Esus) (E)

Out fe me mind, out fe me heart, come in - to me brain and make me breathe fast - er.

(B) 1.3. D.S.

All I know is, is you are mine and me know me am gon' love you 'til the end of time.

2. Esus E N.C. E B D.S.S.

I know a

*Bridge 2: Instrumental solo
(To Verse:)*

Bridge 3:
 You make me feel irie
 But turn it to the highest degree.
 Will you be there for me?
 Love me so but it ain't easy.
 You are the one, the one fe me.
 Inna me heart you are the boom "shaka d".
 Want you fe know that I love you so,
 And if we hold on tight then we nah let go.
(To Chorus:)

I CAN SEE CLEARLY NOW

Words and Music by
JOHNNY NASH

Rock ♩ = 120
N.C.

(Percussion)

mp

§ Verse:

D G D

1. I can see clear - ly now, the rain is gone.
2. Oh yes, I can make it now, the pain is gone.

G

I can see all ob - sta - cles
All of the bad feel - ings have

A D

in my way.
dis - ap - peared.

Gone are the dark
Here is that rain -

G D

- bow clouds that had me down,
I've been pray - ing for,

it's gon-na be a bright,

C G D

(bright, bright) sun-shin - y day.

1.

C G

It's gon-na be a bright, bright sun-shin - y day.

(bright, bright)

D

cresc.

2.

Bridge:

F C

Look all a - round, there's noth-ing but blue sky.

mf

3

F A

Look straight a - head, there's noth-ing but blue sky.

3

C#m/G# G C#m/G# G

C Bm A

Ah. _____

D.S. al Coda

⊕ Coda

C

It's gon-na be a bright. (bright, bright)

G D

sun-shin - y day. It's gon-na be a bright,

Repeat ad lib. and fade

Verse 3:

I can see clearly now, the rain is gone.
 I can see all obstacles in my way.
 Here is that rainbow I've been praying for,
 It's gonna be a bright, bright sunshiny day.
 It's gonna be a bright, bright sunshiny day.

From The Twentieth Century Fox Motion Picture THE THIN RED LINE

THE LAGOON

Composed by
HANS ZIMMER

Slowly and freely (♩ = 66)

N.C.

F5

p

(with pedal)

D \flat /F

F5

D \flat /F

Fm

(l.h.)

sim.

D \flat /F

Fm

Gm7/F

(l.h.)

(l.h.)

(l.h.)

Fm Csus C

Ebm/Bb Bbsus Bbm

poco rit.

Flowing ♩ = 60

Fm Db/F Fm6

mp

Red. * *Red.* * *simile*

Db7(b5)/F Fm Db/F

sim.

Chord progression: Fm6, D \flat 7(\flat 5)/F, Fm6

Chord progression: D \flat /F, Cm, B \flat m6

Chord progression: Fm, D \flat /F, Fm6

Chord progression: D \flat 7(\flat 5)/F, Fm, D \flat /F

mf
a tempo

poco rit.

Chords: Fm6, D \flat 7(\flat 5)/F, Fm6, D \flat /F, Cm, B \flat m6, Cm, A \flat , C, Fm, Gm/F, Fm, Cm, A \flat , B \flat /A \flat .

Performance instructions: *dim.*, *poco rit.*, *mp a tempo*, *rit.*, *a tempo cresc.*

The musical score is written for piano and voice. It consists of four systems of music. The first system has three measures with chords Fm6, D \flat 7(\flat 5)/F, and Fm6. The second system has three measures with chords D \flat /F, Cm, and B \flat m6, including performance instructions *dim.*, *poco rit.*, and *mp a tempo*. The third system has three measures with chords Cm, A \flat , and C, including the instruction *rit.*. The fourth system has six measures with chords Fm, Gm/F, Fm, Cm, A \flat , and B \flat /A \flat , including the instruction *a tempo cresc.*. The piano part features a steady bass line with moving upper lines, while the voice part consists of a single melodic line.

Cm D/C Ab/C Abmaj7/C Dm7(b5)/C Cm D/C Ab/C

cresc.

Dm7(b5)/C C5 Ab/C

rit. dim. a tempo

C5 Ab/C N.C.

p pp

molto rit.

THE IMPERIAL MARCH

Music by
JOHN WILLIAMS

In march style

Gm

Ebm

Gm

Ebm

Gm

Ebm

f marcato

Gm

C#m

1.

Ebm

Gm

Eb

Gm

Eb

Gm

C#m

Ebm

Gm

Ebm/C

Gm

2.

$E\flat m$ Gm $E\flat m/C$ $To Coda \oplus$
 Gm

N. C.

p legato

1. 2.

D.C. al Coda
2nd ending

Coda \oplus $E\flat$ Gm $C\sharp m$

$E\flat m$ Gm $E\flat m/C$ Gm

THE IRON GIANT

Music by
MICHAEL KÄMEN

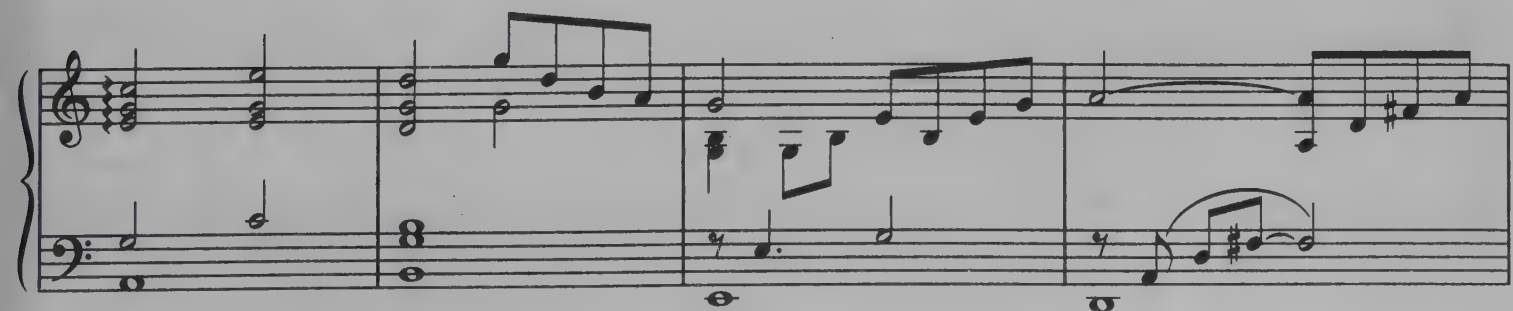
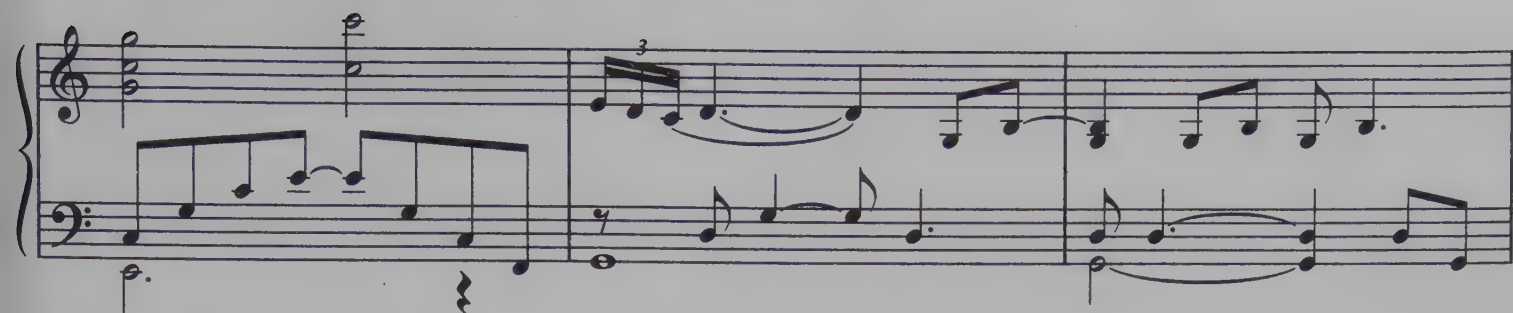
Espressivo ♩ = 69

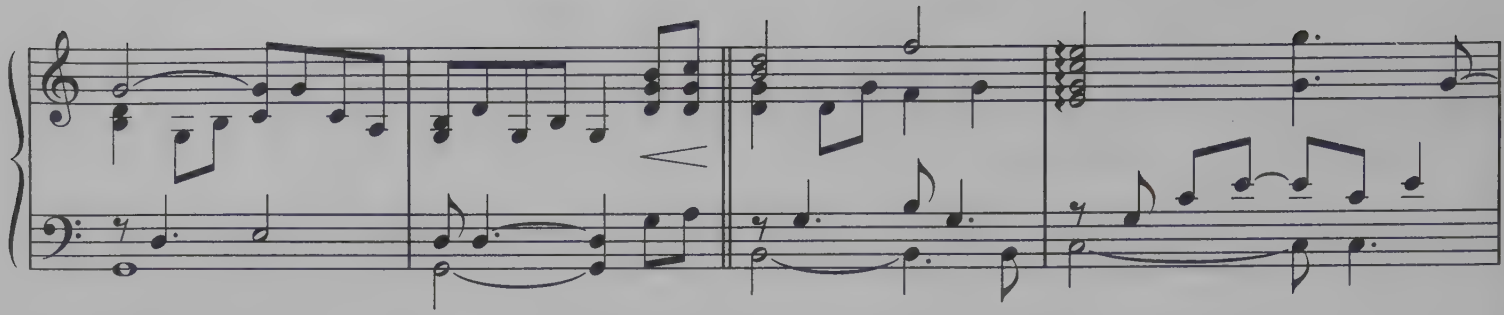
The first system of the musical score is in 4/4 time. The treble clef staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass clef staff begins with a half note G3, followed by a quarter note A3, and then a half note B3. The music is marked *mp* (mezzo-piano) and includes the instruction *(with pedal)* below the bass staff. The system consists of four measures, each containing a half note in the treble and a half note in the bass, with a whole note chord in the middle of each measure.

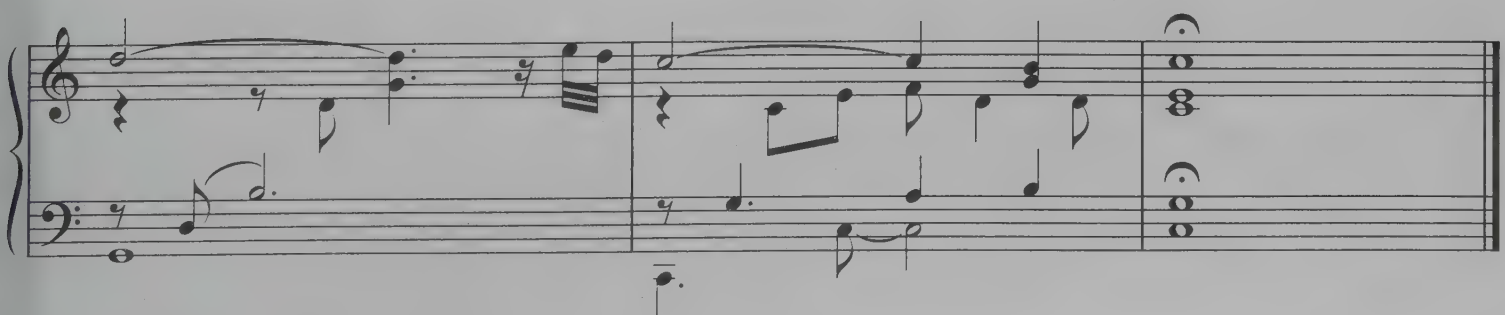
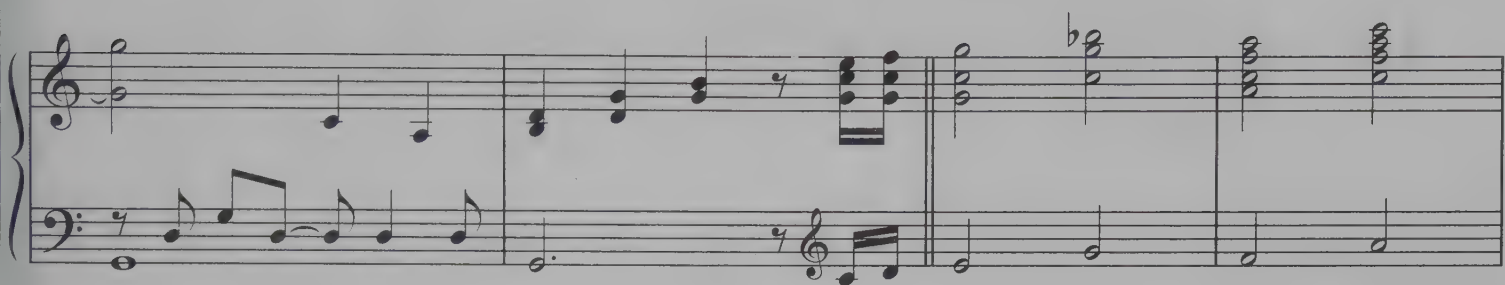
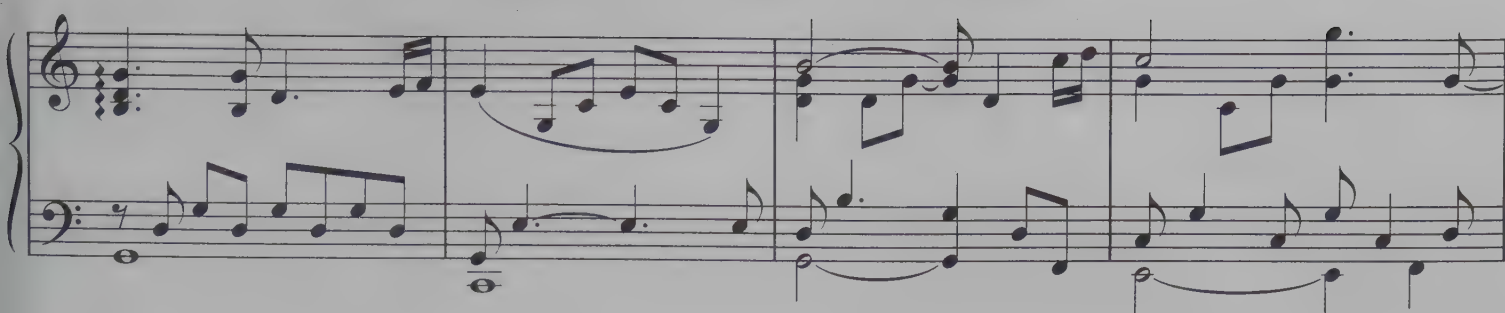
The second system of the musical score continues the melody. The treble clef staff features a half note G4, followed by a quarter note A4, and then a half note B4. The bass clef staff features a half note G3, followed by a quarter note A3, and then a half note B3. The system consists of four measures, each containing a half note in the treble and a half note in the bass, with a whole note chord in the middle of each measure.

The third system of the musical score continues the melody. The treble clef staff features a half note G4, followed by a quarter note A4, and then a half note B4. The bass clef staff features a half note G3, followed by a quarter note A3, and then a half note B3. The system consists of four measures, each containing a half note in the treble and a half note in the bass, with a whole note chord in the middle of each measure.

The fourth system of the musical score continues the melody. The treble clef staff features a half note G4, followed by a quarter note A4, and then a half note B4. The bass clef staff features a half note G3, followed by a quarter note A3, and then a half note B3. The system consists of four measures, each containing a half note in the treble and a half note in the bass, with a whole note chord in the middle of each measure.







KINDLE MY HEART

Words and Music by
PATRICK DOYLE

Moderately

Dsus

p
(with pedal)

mp

F#m G F#m G

F#m G Asus

As the

p

D G2

moon kin - dles the night, as the wind kin - dles the

F#m Bm D

fire, as the rain fills ev - 'ry o - cean and the

A D A7sus D

sun, the earth, your heart will kin - dle my heart.

mp

G2

F#m

Bm

D

A

D

A7sus

D

Take my

heart,

take my

heart.

Kin - dle it

with your

Em

D

A

heart.

And my heart

can - not

be

Em D A7sus

kin - dled with - out you. With your heart, kin - dle my

D A

heart. Take my heart, take my heart. Kin-dle it

D Em D A

with your heart. And my heart can-not be

Em Em7 D/F# G2 D

kin-dled with - out you. With your heart kin-dle my heart.

KISSING YOU

(Love Theme From "ROMEO + JULIET")

Words and Music by
DES'REE and TIM ATTACK

Moderately slow J. = 112



12/8

mf

Verse:



1. Pride_ can stand a thou-sand tri - als, the



strong_ will nev-er fall. But watch - ing stars_ with - out_ you, my_ soul cried._____

3

Heav - ing heart___ is full of pain, oh, oh,_____ the

Chorus:

ach - ing._____ 'Cause I'm_____ kiss - ing

you, oh._____ I'm_____ kiss-ing you._____

2. Touch___ me deep,___ pure, and true,_____ gift___ to me for-

ach - ing._____ 'Cause I'm_____ kiss - ing

you, oh._____ I'm_____ kiss-ing you._____

2. Touch___ me deep,___ pure, and true,_____ gift___ to me for-

Chorus:



ev - er. _____ 'Cause I'm _____ kiss - ing you, _____ oh. _____

3 3



I'm _____ kiss - ing you. _____

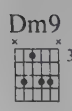
3 3 9 9 9 9



9 9 9 9 9 9 9 9



9 9 9 9



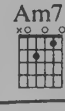
Where are you

freely

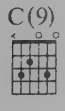
rit.



now? Where are you now? 'Cause



I'm kiss-ing you. I'm kiss - ing



you, oh.

THE LEGEND

(Theme from "PRACTICAL MAGIC")

By
ALAN SILVESTRI

Moderate ♩ = 120

The musical score is written for piano and violin. The piano part is in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Moderate' with a quarter note equal to 120 beats per minute. The piano part is marked 'mp' (mezzo-piano) and includes the instruction '(with pedal)'. The violin part is in 3/4 time, with a key signature of one sharp (F#). The score consists of four systems of music. The first system shows the piano part with a melodic line and a bass line, and the violin part with a melodic line. The second system continues the piano part with a melodic line and a bass line, and the violin part with a melodic line. The third system continues the piano part with a melodic line and a bass line, and the violin part with a melodic line. The fourth system continues the piano part with a melodic line and a bass line, and the violin part with a melodic line.

This musical score is for a piece titled "The Legend - 5 - 2". It is written for piano and features a key signature of one sharp (F#) and a 2/4 time signature. The score is organized into five systems, each consisting of a grand staff (treble and bass clefs).

- System 1:** The first staff begins with a treble clef and a key signature of one sharp. The first measure contains a half note chord (F#4, C#5) marked *mf*. The bass staff has a half note chord (F#2, C#3) with a slur over the notes. The second measure has a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass. The third measure has a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass. The fourth measure has a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass.
- System 2:** The first staff has a half note chord (F#4, C#5) with a slur over the notes. The second measure has a half note chord (F#4, C#5) with a slur over the notes. The third measure has a half note chord (F#4, C#5) with a slur over the notes. The fourth measure has a half note chord (F#4, C#5) with a slur over the notes. The fifth measure has a half note chord (F#4, C#5) with a slur over the notes.
- System 3:** The first staff has a half note chord (F#4, C#5) with a slur over the notes. The second measure has a half note chord (F#4, C#5) with a slur over the notes. The third measure has a half note chord (F#4, C#5) with a slur over the notes. The fourth measure has a half note chord (F#4, C#5) with a slur over the notes. The fifth measure has a half note chord (F#4, C#5) with a slur over the notes.
- System 4:** The first staff has a half note chord (F#4, C#5) with a slur over the notes. The second measure has a half note chord (F#4, C#5) with a slur over the notes. The third measure has a half note chord (F#4, C#5) with a slur over the notes. The fourth measure has a half note chord (F#4, C#5) with a slur over the notes. The fifth measure has a half note chord (F#4, C#5) with a slur over the notes.
- System 5:** The first staff has a half note chord (F#4, C#5) with a slur over the notes. The second measure has a half note chord (F#4, C#5) with a slur over the notes. The third measure has a half note chord (F#4, C#5) with a slur over the notes. The fourth measure has a half note chord (F#4, C#5) with a slur over the notes. The fifth measure has a half note chord (F#4, C#5) with a slur over the notes.

The score concludes with a final measure in the fifth system, marked *mp*, featuring a half note chord (F#4, C#5) in the treble and a half note chord (F#2, C#3) in the bass.

First system of a musical score. The right hand (treble clef) features a melody with eighth notes and quarter notes, some beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#).

Second system of the musical score. The right hand continues the melody. The left hand features a more active bass line with eighth notes. The dynamic marking *mf* and the tempo marking *a tempo* are present in the left hand.

1.

Third system of the musical score. The right hand has some rests and chords. The left hand continues with a steady eighth-note accompaniment.

2.

Fourth system of the musical score. The right hand includes a double bar line and some chords. The left hand continues the accompaniment.

Fifth system of the musical score. The right hand features chords and rests. The left hand continues with the accompaniment.

The musical score is written for piano and consists of five systems, each with a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The first system has four measures. The second system has four measures. The third system has four measures. The fourth system has four measures. The fifth system has four measures, with the second measure marked *rall.* (rallentando). The score features various musical notations including chords, single notes, eighth notes, and sixteenth notes, often grouped with slurs and ties.

Faster

First system of musical notation. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The time signature is 4/4. The music is marked *mf*. The right hand plays a melody with eighth and sixteenth notes, and the left hand plays a bass line with eighth and sixteenth notes.

Second system of musical notation. The right hand continues the melody, and the left hand continues the bass line. A crescendo hairpin is visible in the right hand.

Third system of musical notation. The right hand plays chords, and the left hand plays a bass line with eighth notes and a half note.

Fourth system of musical notation. The right hand plays chords, and the left hand plays a bass line with eighth notes and a half note. A crescendo hairpin is visible in the left hand.

Fifth system of musical notation. The right hand plays chords, and the left hand plays a bass line with eighth notes and a half note. The music is marked *rall.* (rallentando). The system ends with a double bar line and a key signature change to one sharp (F#).

First system of music. Treble and bass staves. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *p* (piano). Tempo: *meno mosso*. The treble staff contains a melody of eighth notes. The bass staff contains a chordal accompaniment of eighth notes.

Second system of music. Treble and bass staves. Key signature: one sharp (F#). Time signature: 4/4. The treble staff continues the melody. The bass staff continues the chordal accompaniment.

Third system of music. Treble and bass staves. Key signature: two flats (Bb, Eb). Time signature: 4/4. Dynamics: *mp* (mezzo-piano). The treble staff features a melodic line with a slur. The bass staff features a chordal accompaniment with a slur.

Fourth system of music. Treble and bass staves. Key signature: two flats (Bb, Eb). Time signature: 4/4. The treble staff features a melodic line with a slur. The bass staff features a chordal accompaniment with a slur.

Fifth system of music. Treble and bass staves. Key signature: one sharp (F#). Time signature: 4/4. Dynamics: *p* (piano). The system concludes with a *rall.* (rallentando) marking. The treble staff features a melodic line with a slur. The bass staff features a chordal accompaniment with a slur.

Love Theme from OUTBREAK

Composed by
JAMES NEWTON HOWARD

Slowly, with expression

Chords: D, Gmaj7/B F#m/A, Gmaj13, D/A, Em7, A/E

pp (with pedal) poco rit.

Chords: D, Em7/D, Dmaj7, Bm, F#m, Bm

mp a tempo

Chords: Em/G, Asus, A, D, Em/D, Dmaj7, Bm

cresc. poco a poco

Chords: F#m, Bm, F#m, G, D/A, Bm

mf

Gmaj7 G/A A C2 G

dim. *mp*

Bm D/A Em7 G/A A

D Em7/D Dmaj7 Bm F#m Bm Em/G A

p

D Em/D Dmaj7 Bm F#m Bm F#m G

D/A Bm Gmaj7 A7sus A D

poco rit. *pp*

LET IT FLOW

Words and Music by
BABYFACE

Moderately ♩ = 84

Chord diagrams for the first system:

- Dm11 (3 fr)
- Cmaj7/E
- F2
- F/G

(Guitar:)

Chord diagrams for the second system:

- Cmaj7
- Am7
- Em7
- Dm7
- Cmaj7
- Am7
- Em7
- Dm7

Chord diagrams for the third system:

- Cmaj7
- Am7
- Em7
- Dm7
- Cmaj7
- Am7
- Em7
- Dm7

Verse:



1. First thing _____ Mon - day morn', I'm gon-na pack my tears a - way. -
 2. Don't no - bo - dy want no broke heart. Don't no - bo - dy want no two - time _____



los - ers, _____ oh, _____ no. _____

Got no cause to look back,
 Ain't no-bo-dy gon-na love me like you are,



I'm look-in' for me a bet - ter day. _____
 if you take _____ what-ev - er he brings _____ your - way. Oh,



no, no, no.

See, the thing 'bout love _____ is that it's hard e - nough _____ if the
 See, the thing of it _____ is we de-serve re - spect, _____ but we

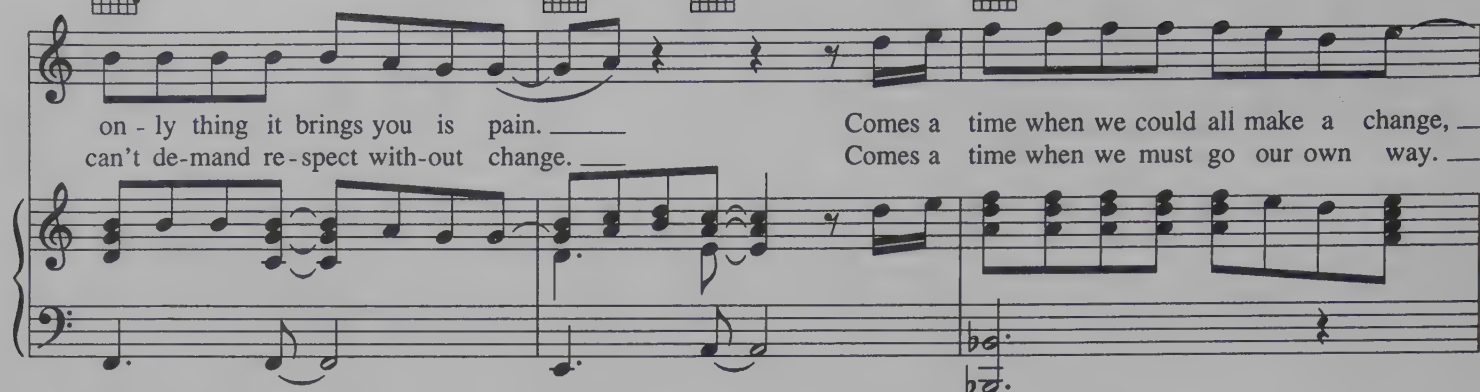
*Vocal sung 1 octave lower.

F9(#11)

Em7

Am

Bb maj7



on - ly thing it brings you is pain. ——— Comes a time when we could all make a change, —
can't de-mand re-spect with-out change. ——— Comes a time when we must go our own way. ———

Chorus:

(Cue notes tacet first time)

Dm7/G

Cmaj7

Am7

Em7

Dm7



— dar-lin'. Just let go, ——— let it flow, — let it flow, — let it flow, —
— Let it go, ——— let it flow, — let it flow, — let it flow, —

Cmaj7

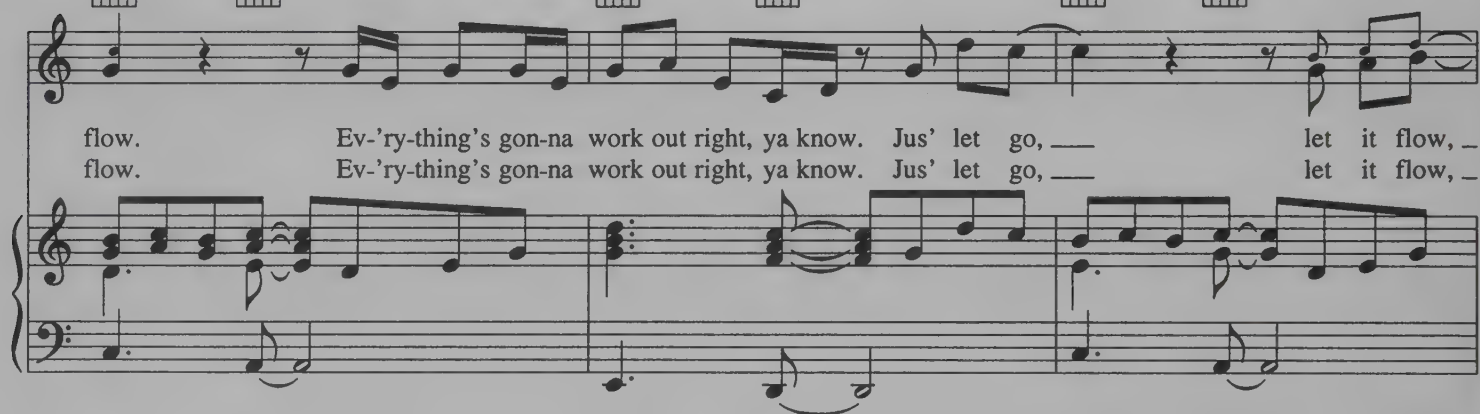
Am7

Em7

Dm7

Cmaj7

Am7



flow. Ev-'ry-thing's gon-na work out right, ya know. Jus' let go, ——— let it flow, —
flow. Ev-'ry-thing's gon-na work out right, ya know. Jus' let go, ——— let it flow, —

1.

Em7

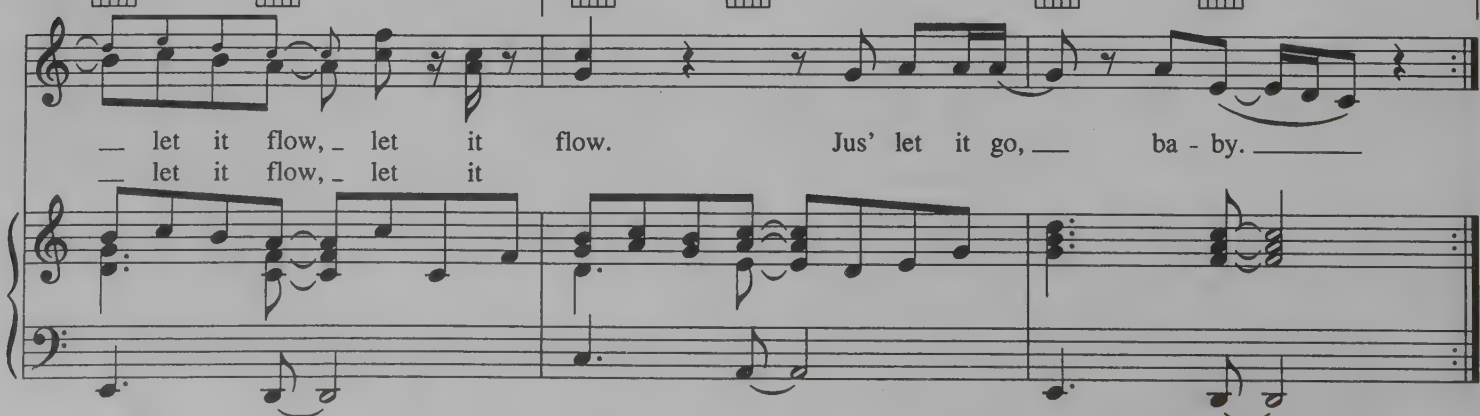
Dm7

Cmaj7

Am7

Em7

Dm7



— let it flow, — let it flow. Jus' let it go, ——— ba - by. ———
— let it flow, — let it flow. Jus' let it go, ——— ba - by. ———

Bridge:

2. Cmaj7

Am7

Em7

Dm7

E7/G#

Am

flow. Jus' let it go. — 'Cause some-times love can work _ out right right now.

E7/G#

Am

E7/G#

Some-times you'll nev - er know, _ you're nev - er, ev - er gon - na know it. But if it brings you _ pain _

Am

C/Bb

Dm7/G

_____ in your life, don't be a - fraid to let it go. _____ Let it go, _

Cmaj7

Am7

Em7

Dm7

Cmaj7

Am7

let it flow, _ let it flow, _ let it flow. Ev-ry- thing's gon-na (flow. _____)

Em7 Dm7 Cmaj7 Am7 Em7 Dm7

work out right, ya know. _Let it go, _ let it flow, _ let it flow, _ let it

Cmaj7 Am7 Em7 Dm7 Cmaj7 Am7

flow. Jus' let it go, _ jus' let go, _ (La la la la la la _ la.) let it flow, _

Em7 Dm7 Cmaj7 Am7 Em7 Dm7

_ let it flow, _ let it flow. Jus' let go, _ (La la la la la la _ la.)

Cmaj7 Am7 Em7 Dm7 Cmaj7 Am7 Em7 Dm7

_ let it flow, _ let it flow, let it flow. Jus' let it go. Jus' let go _ (La la la la la la _ la.)

Repeat ad lib. and fade

From the Motion Picture "JUNIOR"

LOOK WHAT LOVE HAS DONE

Words and Music by
CAROLE BAYER SAGER, JAMES INGRAM,
JAMES NEWTON HOWARD and PATTY SMYTH

Moderate rock ♩ = 106

C

mp

with pedal

Am7

F

C

G

G/C

G

Verse:

C

G/C

F/C

G/C

1. I woke up this morn - ing feel - ing lone - ly,

Chords: C, G/C, Dm7, Gsus, G, Am7

there's so much my heart just _____ does not un - der - stand... There were

Chords: F, C, G, Am7

times when noth - ing real - ly mat - tered. Now I

Chords: F, C, Dm7, Gsus, G

find I care too much, there's life in ev - ery - thing I touch.


omit 2nd time

Pre-Chorus:

Chords: C, Am7

Look what love _____ has done _____ to me, I _____ am not who _____

F C/E




— I used to be. Ev - ery - thing is chang - ing and

Dm7 Gsus G C




I will nev - er be the same. Chorus: Look at what love

Am7



— has done to us, { will we } ev - er learn to trust?_ { when will we }

F C/E Am7



We're run - ning out of time, 3 there's so lit - tle time.

D7 **To Coda** **F** **1. C**

{ Ba - by, Will you } look what love has done_ to me_.

Am7 **F** **G** **2. C**

Bridge: **Bb2** **C** **Bb2**

I'm call - ing out_ your name_.

C **Bb2** **Gm7(4)** **D.S. al Coda**

ba - by. Call - ing out,_ call - ing out_.

⊕ Coda

F C/F

Oh, look what love has done. Ba - by, look what

C

love has done to me. Look what love

Am7 F

has done, done to me.

Verse 2:

Now it's late at night,
 I'm here without you.
 I'm trying to make my way to
 Where you are.
 Can't you see
 I'll still be here waiting,
 Can't you see
 Our two hearts were always meant to be as one.
 (To Chorus: - omit Pre-Chorus)

⌘ *Instrumental*
 (To Chorus:)

LUV ME, LUV ME

Words and Music by
ORVILLE BURRELL, ALEXANDER B. RICHBOURG,
JAMES S. HARRIS and TERRY S. LEWIS

Moderately ♩ = 92
N.C.

Verse:



(Shaggy's rap - see additional lyrics)

mf






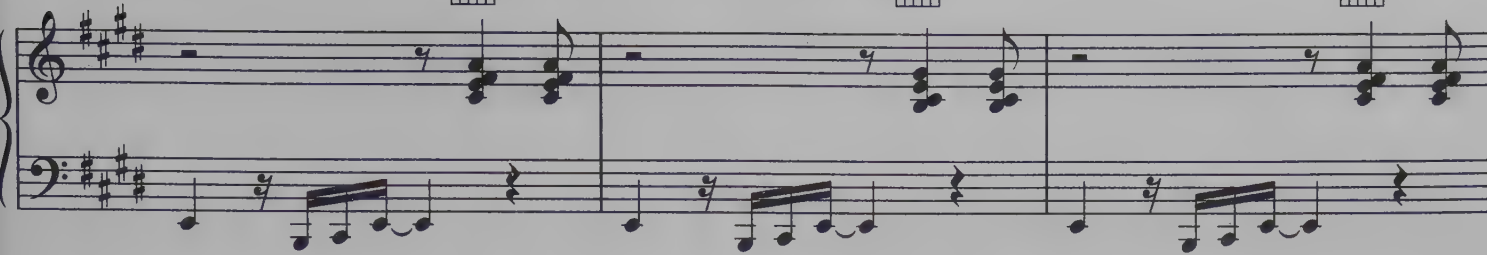
(Rap continues ...)






N.C.



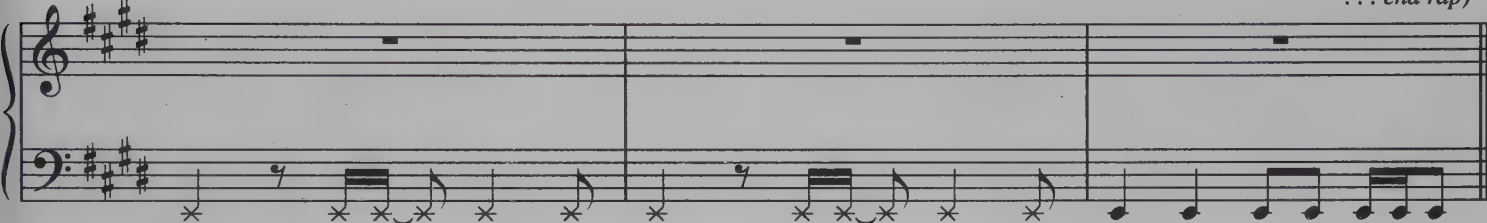










 N.C.



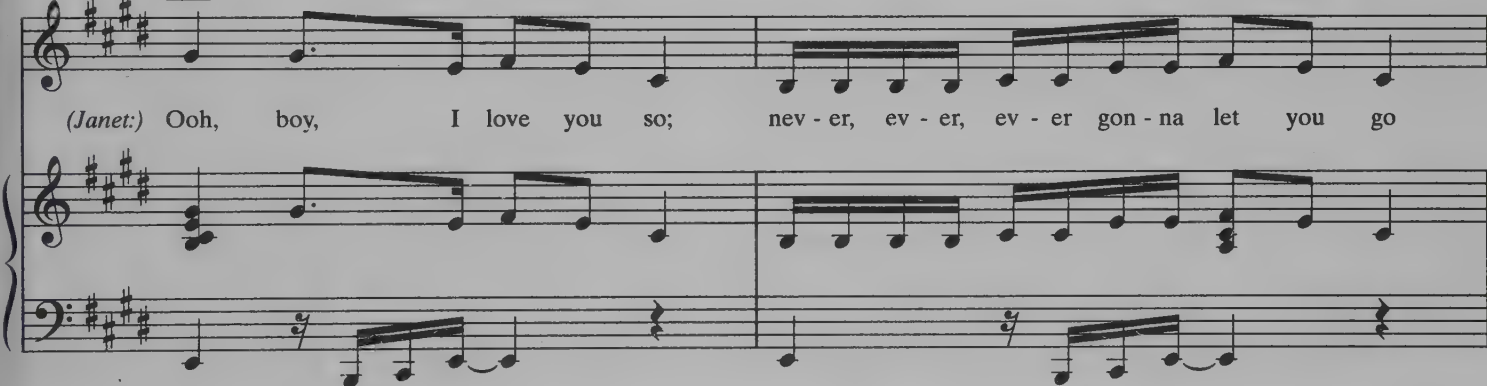
To Coda  ... end rap)






Chorus:

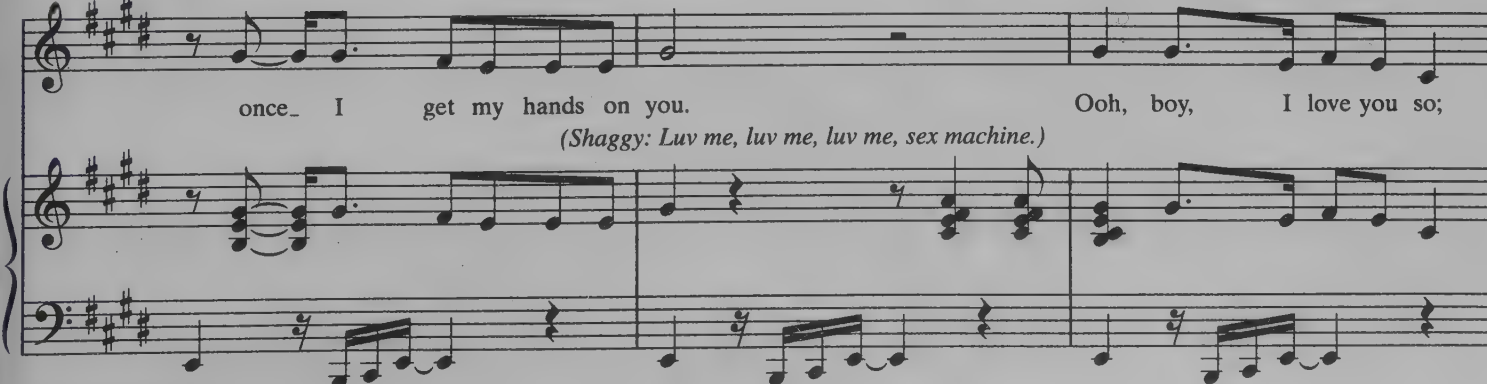
(Janet:) Ooh, boy, I love you so; nev - er, ev - er, ev - er gon - na let you go



once_ I get my hands on you. Ooh, boy, I love you so;

(Shaggy: Luv me, luv me, luv me, sex machine.)



A6



E6



nev - er, ev - er, ev - er gon - na let you go. I hope you feel the same way

1.

D.S. %

2.

To Next Strain

3.

D.S. % al Coda



N.C.



Bridge:

too... too... too... (Rap resumes)

1.

2.

D.S. %

⊕
Coda

E6



A6



... end rap) (Ad lib. rap)

Repeat as desired for ad lib. Last time

E6



A6



A6



N.C.

Verse 1:

Ah, who de man allowed to mek you moist and wet?
 Ah, who de man allowed to mek you moan and sweat?
 Ah, who de man allowed to mek you scream out yes?
 Mister Lover, Mister Lover.

(Repeat)

Sweet, succulent, and fine,
 I think you are my darling divine.
 I love the way you move and all the way you design.
 You running lap 'round my mind.
 Forget that corny line!
 Now let me hit you after with this question sign.
 This seems to be the time for me to wine and dine.
 A little candlelight, then I toast it over some wine.
 Well, I will hit you after with dis lyrical rhyme:
 Mister Lover keep you rockin' (3x) and swing.
 Sing, girl!
 (To Chorus:)

Verse 2:

Step in me caravan of love
 So I can love you down and give you hot oil rubs,
 Deliver white kisses with embrazed hugs.
 And I see your silky body on my Persian rug
 While we be sippin' cocoa from de same ol' mug
 And reading fortune cookie from de Chinese grub,
 And listening to some great grazic with some cool rub-a-dub.
 I need to go and reminisce in de hot tub.
 Mister Lover, etc.
 Luv me, luv me, etc.
 Let's fog up some window sills, girl.
 Catch a groove back, girl. (2x)
 Catch it back. (2x)
 (To Chorus:)

Verse 3:

Girl, you unique.
 Now, mek me take a whiff of dat sweet physique.
 You are the only girl I like to make my heart stop beat.
 You mek me breathless; I can hardly speak.
 To be a lady of that caliber is an honor indeed;
 Everlasting impression for weeks and weeks.
 I wanna throw rose petals at your humble feet;
 Make pretend that I'm a machine to exercise you to sleep.
 Mister Lover, etc.
 Just wanna love you.
 Love you plenty, etc.
 Catch a groove back, girl.
 Let's fog up some window sills, baby.
 (To Chorus:)

Verse 4:

Dat face deh, dat walk deh,
 Hot like fire.
 If you come out now, you'll make him retire.
 Anytime you mawga gal a Kingston fire.
 Some want a part with Tommy Hilfiger.
 'Nuff, 'nuff designer want to know your name.
 'Nuff a dem a put you picture in a picture frame.
 Wanna feel your body, man,
 Can't put you in a frame.
 So, mawga gal, enjoy your fame.
 Love me, love me, sex machine.
 Guaranteed to mek you moan and scream. (4x)
 Mister Lover.

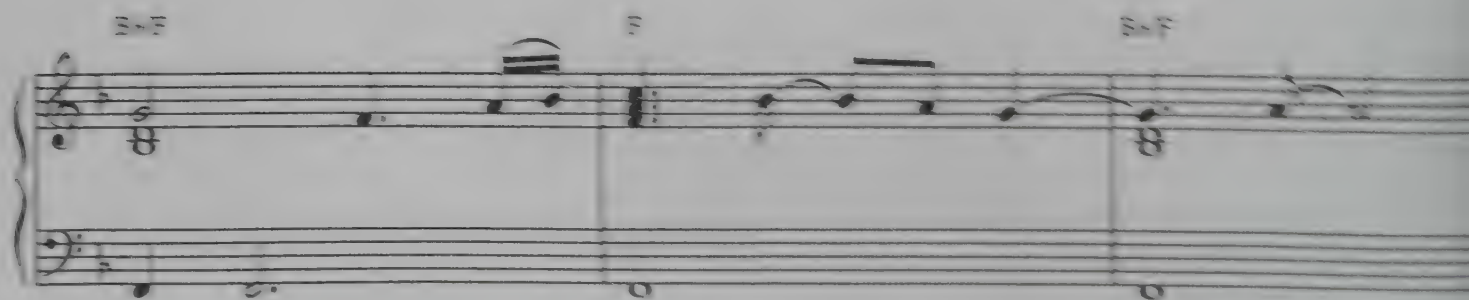
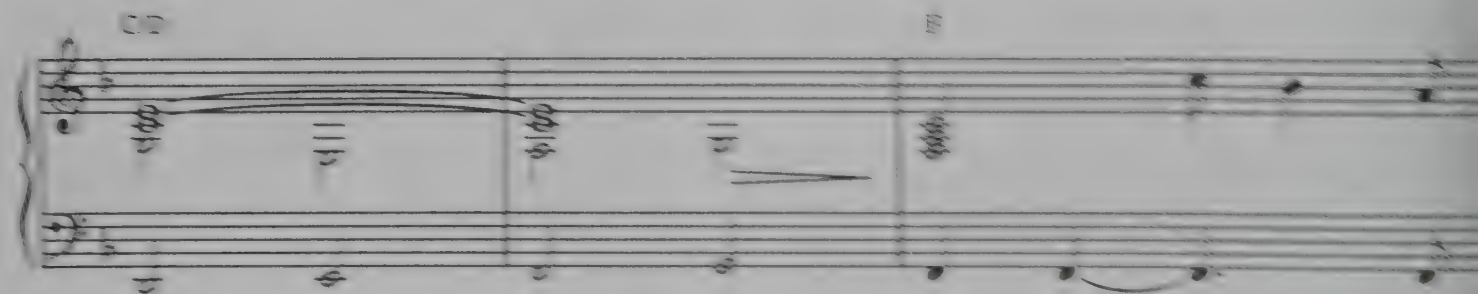
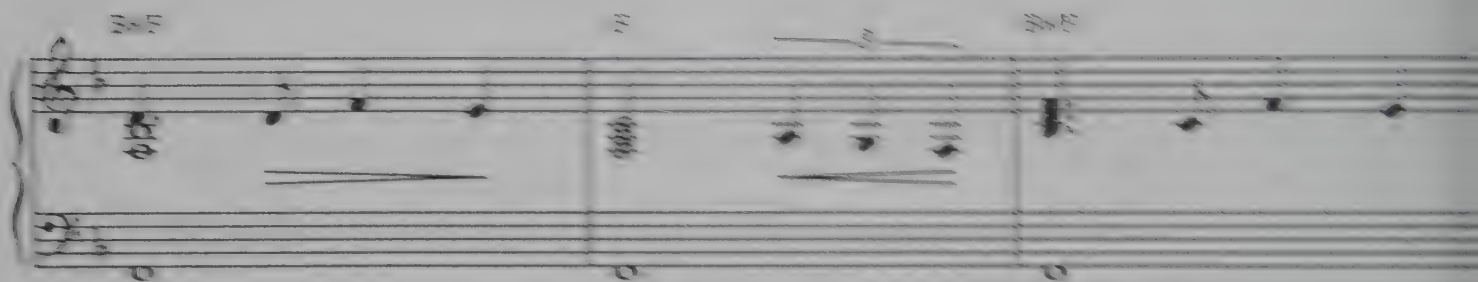
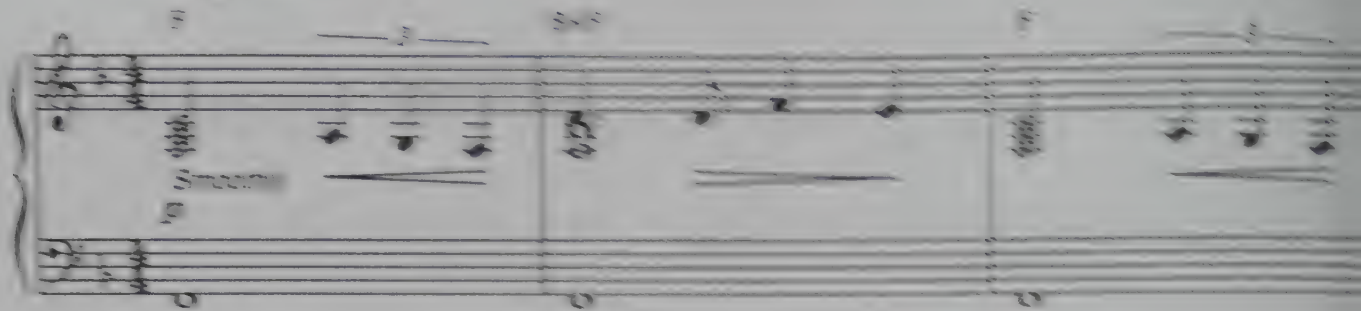
Bridge:

Girlie, girlie, you buck up on a real love machine.
 Girlie, girlie, I'm here to make your heart skip a beat.
 Girlie, girlie, I hit you between the sheets.
 Girlie, girlie, I make you moan and scream.
 Girlie, girlie, you get a real love machine.
 Girlie, girlie, I hit you between the sheets.
 Girlie, girlie, I make you moan and scream.
 Girlie, girlie, you know what I'm sayin'?

MEET THE BOYS

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.



First system of music. Treble clef, key signature of one flat (Bb). Chords: F, Bb/F, C. The melody in the treble clef starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The bass line has whole notes F3, Bb2, and C3. A fermata is placed over the C chord in the treble.

Second system of music. Treble clef, key signature of one flat (Bb). Chords: Dm, Bb/D. The melody in the treble clef has a half note D4 with a fermata, followed by a triplet of eighth notes E4, F4, and G4. The bass line has half notes D3, F3, and G3. A fermata is placed over the Bb/D chord in the treble.

Third system of music. Treble clef, key signature of one flat (Bb). Chords: Dm, Bb/D, C. The melody in the treble clef has a half note D4 with a fermata, followed by a triplet of eighth notes E4, F4, and G4. The bass line has half notes D3, F3, and G3. A fermata is placed over the C chord in the treble.

Fourth system of music. Treble clef, key signature of one flat (Bb). Chords: F, Bb/F, F. The melody in the treble clef has a half note F4 with a fermata, followed by a triplet of eighth notes G4, A4, and Bb4. The bass line has whole notes F3, Bb2, and F3. A fermata is placed over the final F chord in the treble.

MICHELLE'S LAMENT

By LENNIE NIEHAUS

Slowly ♩ = 60

Am7(b5) D7(b9) Gm Cm7 F7(b9) Bb

mp

(with pedal)

Em11(b5) A7(b5) A7 Dm7(b5) G7(b9) Cm7(b5) F7(b9) Bb E9(b5)

Am7(b5) D7(b9) Gm Cm7 F7(b9) Bb

Em11(b5) A7(b5) Dm7(b5) G7(b9) Cm7(b5) F7(b9) Bb E9(b5)

The musical score is written for piano. It consists of four systems of music. Each system has a treble and bass staff. The first system starts with a mezzo-piano (mp) dynamic and includes the instruction '(with pedal)'. The second system continues the piece with various chords. The third and fourth systems repeat some of the earlier chord progressions. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'Slowly' with a quarter note equal to 60 beats per minute.

Ebmaj7 A7(b5) A7 Dm7 G7(b9) Cm7 F7(b9) Bb

Em11(b5) A7(b5) D Bm7 Cm7 F7(b9) Bb

Am7(b5) D7(b9) Gm Cm7 F7(b9) Bb

Em9(b5) A7(b5) Dm7(b5) G7(b9) Cm7(b5) F7(#5) Bb E9(b5)

Ebmaj7 A7(b5) A7 Dm7 Gm7 C9 F13(b9) Bb

rit.

NO FOOL NO MORE

Words and Music by
DIANE WARREN

Slowly ♩ = 76

Gm7/C



C#dim7



Dm9



Gm7



Dm9



Gm7/C



The first system of the piano accompaniment features a 4/4 time signature. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic foundation with chords and single notes. The key signature has one flat (Bb).

Verse:

F



Gm7



The first line of the verse is marked with a repeat sign. The vocal melody is written in the treble clef, and the piano accompaniment is in the bass and treble clefs. The lyrics are: "1. Packed up all the pain, left the tears out - side my door. And I'm room for sad re - grets, 'coz the past is done and gone. And I've".

Am7

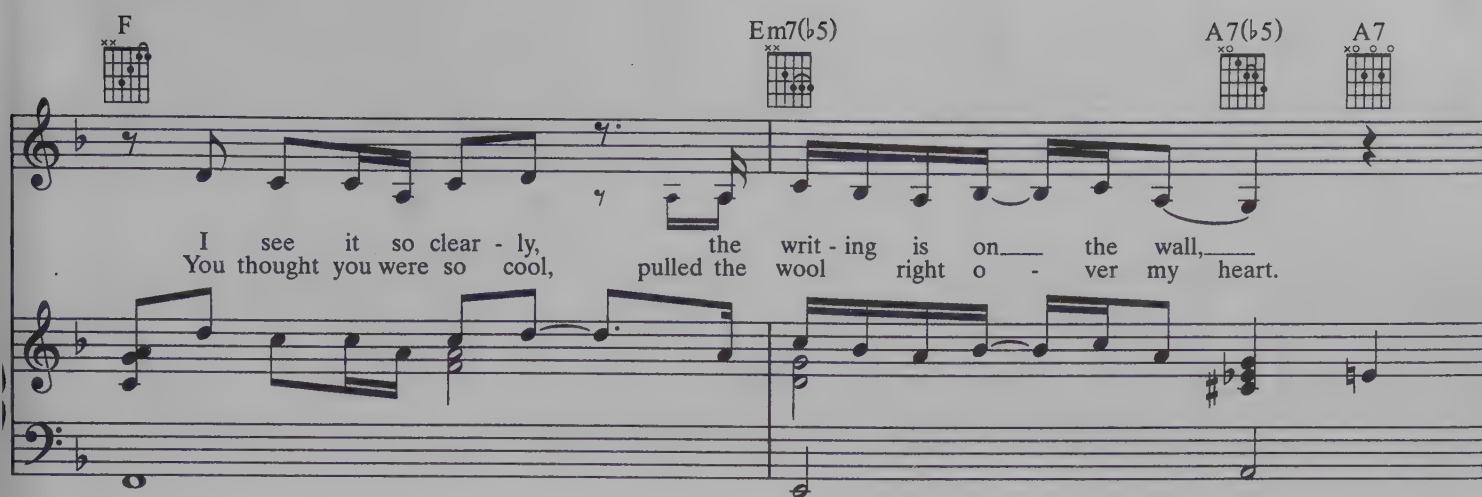


Bbm7



The second line of the verse continues the vocal melody and piano accompaniment. The lyrics are: "not gon - na be the one who's left out in the rain no more. learned that it's time that makes you wise and truth that makes you strong."

F Em7(b5) A7(b5) A7



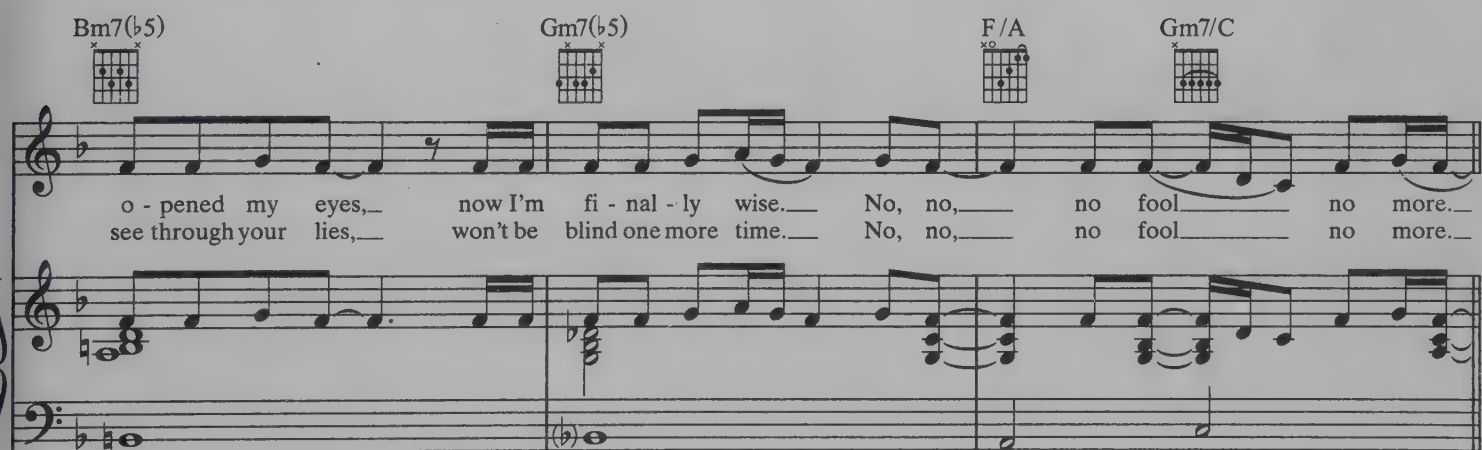
I see it so clear - ly, the writ - ing is on the wall,
You thought you were so cool, pulled the wool right o - ver my heart.

Dm11 Cm7 F



tell - ing me I'm gon - na be al - right af - ter all. Now I've
Now you'll see that you can't keep this heart in the dark, 'coz I

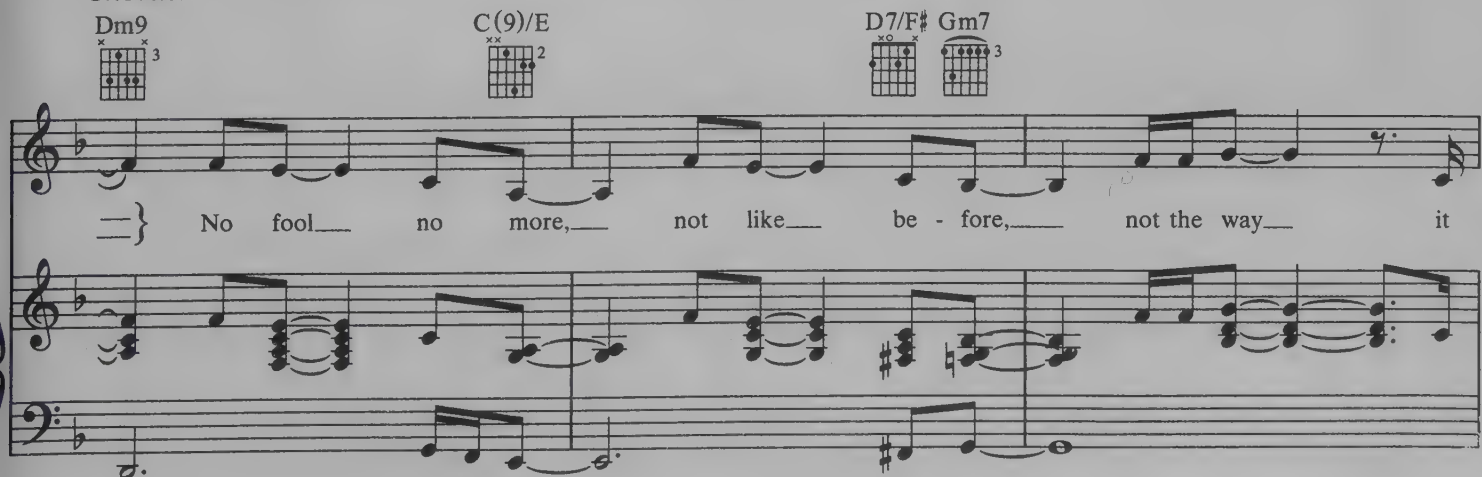
Bm7(b5) Gm7(b5) F/A Gm7/C



o - pened my eyes, now I'm fi - nal - ly wise. No, no, no fool no more.
see through your lies, won't be blind one more time. No, no, no fool no more.

Chorus:

Dm9 C(9)/E D7/F# Gm7



No fool no more, not like be - fore, not the way it

B \flat maj7

Am7

Gm7

Dm9

C(9)/E

used to be. No fool no more. No tears this time,

D7/F \sharp

Gm7

'coz this time I'm wise to the game that's been go-in' on. And I'm

1.

B \flat m7E \flat maj7

Gm7/C

not gon-na be no fool no more.

Dm9

Gm7

Gm7/C

2.

B \flat m7E \flat maj7

2. No not gon-na be no fool no more. Gon-na

Bridge:

B♭maj7



Gm7



A7(♯9)



Dm7



B9(♯5♯11)



pull my heart_ to - geth - er, gon - na leave the past_ be - hind.____ Gon - na

get to some - thing bet - ter, put you out of my mind.____

I'm gon - na be strong,____ I'm gon - na be fine.____ I just

want you to know____ that I'm not gon - na be no fool, no, no.____

Em7(♭5)



A7(♭5)



Dm7



D♭maj7



Gm7/C



Chorus:



— No fool — no more, — not like — be - fore, —

— not the way — it used to be. No fool no more. —

— No tears — this time, — 'coz this time — I'm wise —

— to the game that's been go - in' on. And I'm not gon - na be no fool no more. —

Repeat ad lib. and fade

PLACES THAT BELONG TO YOU

Lyrics by
ALAN and MARILYN BERGMAN

Music by
JAMES NEWTON HOWARD

Rubato medium ballad

Asus A Amaj9 A D6 E Asus A Amaj9 A D6 E

p
(with pedal)

A Amaj7 Dmaj7 Bm9 Bm9/E Esus E

Morn - ings, eve - nings, days that hur - ried past, dreams that should have last - ed.

A Amaj7 Dmaj7 Bm9 B7sus Bm7 Em9 A7sus A

Mo - ments, ho - urs, slip - ping by as we told each oth - er se - crets.

Dmaj7 F#maj7 Em7(add4) A A/G F#m7 Bm7

Some - how I'll nev - er let go of the mem - 'ries.

mp

Em7 Asus Bm7(add2) A(add2) G D(add9)/F#

Some-thing al - ways seems to re - mind me of how it was, of

Em7 G/A F#/A# Bm(add2) Esus⁴/₂ E A Amaj7

what it was, when it was all there was. Laugh - ter,

p

Dmaj7 Bm9 Bm9/E Esus E A Amaj7

love songs, foot-steps that I hear make me think you're near me. Po - ems,

cresc. poco a poco

Dmaj7 Bm9 Em9 A7sus A Dmaj7 F#m7

pic - tures, let - ters nev - er mailed, boats that nev - er sailed. Re - mem - ber that

mf

Cmaj9 Am9 F#m7 Bm Em7 Asus

ev - en though we can't be to - geth - er, we're more for hav-ing loved one an -

Bm(add2) A(add2) G D(add9)/F# Cmaj9 Dsus⁴/₂ D#dim

- oth - er. We shared the sky, we learned to fly.

Emaj7 G#m7 Dmaj9 Bm9 G#m7 C#m7 F#m7 B5 B7sus

Some-day when some-one else-'s arms are a - round us, when time has put some dis - tance be-

C#m(add2) B(add2) A E(sus2)/G# F#m7 E(sus2)/G#

- tween us, the years will kind - ly show how mem-'ries come and go. They

Amaj7 A/B G#5/B# C#(add2) E/F# F#

ebb and flow like the tides.

dim.

B Bmaj7 Emaj7 C#m9 C#m9/F# E/F# F#

There are qui - et plac - es in my heart ev - er since we part - ed.

mp

B Bmaj7 Emaj7 C#m9 C#m9/F# E/F# F#

Gen - tle, ten - der, trac - es of a song, plac - es that be - long to

B(add2) B Bmaj7 Emaj7 C#m9 E/F# F#7sus F# B(add2)

you.

dim. *p*

As Performed by Mary J. Blige

NOT GON' CRYWords and Music by
BABYFACE

Slowly ♩ = 54

Dm7 **Am** **Dm7** **Am**

mf

(with pedal)

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Slowly' at 54 beats per minute.

§ Verse:

Dm7 **Am**

1. While all the time that I was lov - in' you, you were bus - y lov-in' your - self, -
2.3. I was your lov - er and your sec - re - tary, work-ing ev-'ry day of the week. -

The verse is written for voice and piano. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are written below the vocal line.

Dm7 **Am**

I would stop breath-ing if you told me to. Now you're bus - y lov-in' some-one else. _ E - lev - en
Was at the job when no-one else was there, help - ing you get on your feet. _ E - lev - en

The second verse continues the musical theme of the first, with the piano accompaniment providing a steady harmonic and rhythmic foundation for the vocal melody.

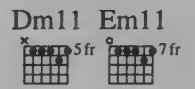


years out of my life; — be-sides the kids, I have noth-in' to show, wast-ed my —
years of sac - ri - fice, — and you can leave me at the drop of a dime: swal-lowed my —

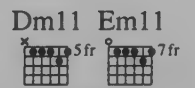


years a fool of a wife. — I should-'ve left yo' ass long time a - go. Well, I'm
fears, stood by your side. — I should-'ve left yo' ass a thou - sand times. Well, I'm

Chorus:



not gon' cry, I'm not gon' cry. I'm not gon' shed no tears. No, I'm



not gon' cry, it's not the time cause you're not worth my tears. Well, I'm

Fmaj9



C(2)/E



Am7



Dm7



F/G



Dm11 Em11



not gon' cry, I'm not gon' cry. I'm not gon' shed no tears. No, I'm

To Coda ⊕

Fmaj9



C(2)/E



Am7



Dm7



Dm7/G



2. Dm7



Dm7/G



not gon' cry, it's not the time, cause you're not worth my tears. you're not worth my tears.

Bridge:



C/Bb



I know there are no guar - an - tes. In love, you take your chan - ces. But



F/A




Fm6/Ab










some-how it seems un - fair to me. Look at the cir - cum - stan - ces. Through

C/G  **Am** 

sick-ness and health, 'til death do us part; those were the words that we said from our hearts. So












Bb  **C/Bb**  **F/G**  *D.S. al Coda*

now when you say that you're leav-ing me, I don't get that part. _____

Coda **Dm7**  **F/G**  **Dm11**  **Em11**  **Fmaj9**  **C(2)/E**  **Am7** 

you're not worth my tears. Well, I'm not gon' cry, I'm not gon' cry. I'm

Repeat ad lib. and fade

Dm7  **F/G**  **Dm11**  **Em11**  **Fmaj9**  **C(2)/E**  **Am7**  **Dm7**  **F/G**  **Dm11**  **Em11** 

not gon' shed no tears. No, I'm not gon' cry, it's not the time, cause you're not worth my tears. Well, I'm

ONCE IN A LIFETIME

Words and Music by
WALTER AFANASIEFF, MICHAEL BOLTON
and DIANE WARREN

Slowly ♩ = 50
N.C.

§ Verse:

F(2)



Gm7(4)







C



Bb/D






1. Some peo-ple fill___ their lives___ with emp - ty nights___ and days___ that slip a - way.____
2. Some peo-ple live___ their lives___ in com - pro - mise___ and hide___ their dreams a - way.____




3

Some search till the end of time, but nev - er find the o - pen arms of fate.
 Some nev - er take the chance with - in their hands to claim the prize they make.

N.C.

One mo - ment comes a - long, and some-one hands your
 When faith is all you need to hold the hand of


dreams des - ti - ny, and all at once your dreams come true... } Once in a life -
 and find the love that's meant to be...

Chorus:








- time, you find the one you real - ly love, for

Dm



F/A



Gm7



C7sus



now and for-ev - er, one love that nev - er__ ends._____

Once in a life-

- time,_____

when ev-'ry star that lights_ the sky_

will

F/A



Bb(2)



Gm7(4)



shine with one rea - son, lead-ing your heart to the one love you find__ just once in a

1.

F



C/E



Dm7



Bb(2)



C7sus



D.S.

life - time.

20

12. F D \flat E \flat /D \flat

life - time. If you be - lieve in the pow - er of love,

cresc. f

A \flat /C G \flat /B \flat A \flat /C D \flat A \flat /C

then you be - lieve that dreams come true. Mag - ic will fill your heart when that

B \flat m7 D \flat /E \flat F/A B \flat (2)

mo - ment comes a - long just once in your life.

F/C A/C \sharp Dm F/A B \flat (2) C7sus

N.C.

Once in a



life-time, you find the one you real - ly love, for








now and for-ev - er, one love that nev - er ends. Once in a life-



- time, when ev-'ry star that lights the sky will








shine with one rea - son, lead-ing you home to the one love you'll find just once in a












life - time. Just once in a life -





mp

- time. Once in a life -

- time. (2nd time, begin ad lib. vocals) Once in a life -

- time. Repeat ad lib. and fade Once in a life -

PAVANE FROM "A TIME TO KILL"

Composed by
ELLIOT GOLDENTHAL

Slowly ♩ = 58

Am2

pp *p* *mp*

(with pedal)

Bdim/A

Am7

Dm/A

B/A

Am2

Dm/A

Am7

Dm/A

Am

Bdim/A

Am7

Dm/A

B/A

Am Dm/A Am7 Dm/A B/A

B Bm F#m B Bm F#m N.C.

Am2 Bdim/A Am7 Dm/A B/A

Am2 Dm/A Am7 Dm/A Am2

From the Twentieth Century Fox Motion Picture *EVER AFTER*

THE PROPOSAL

(Love Theme from *EVER AFTER*)

Composed by
GEORGE FENTON

Gently and flowing

D/A G(9)/A A7sus *espr.*
p dolce *poco rit.*
And.

D(9) D Dmaj7 D6 G6/D
a tempo

Em A7/C# F#m7/B Bm

Am6 Gmaj7 Em7 Em7/A A

Chord progression: F, F/A, Gm7/D, C7

Dynamic: *mf* (first system), *mp* (second system)

Chord progression: F(9), F, Fmaj7, F6, Bb6/F, Gm7

Dynamic: *mf*

Chord progression: C7/G, F(9)/A, F/A, F7/A, Am7(b5), Adim7, Gm

Dynamic: *mp*

Chord progression: C7sus, C7, F

Dynamic: *mp* (first system), *p* (second system), *rit.* (first system)

REAL

Words and Music by
JON SECADA and DIANE WARREN

Slowly ♩ = 63

Chord diagrams: E, E/D, C#m7, Cmaj7, D(9)

mp
(with pedal)

Verse:

Chord diagram: C#m7

Chord diagram: Amaj7

1. Did I ev - er give you an - y doubts? Have I giv - en you an - y rea - son__
2. See additional lyrics

Chord diagram: G#7

Chord diagram: A(9)

Chord diagram: B(9)

for you__ not to feel the same_ love I feel__ for you, ba - by?

C#m7 F#m7(4)

Won't you try to read my mind, it's far more than words can tell you.

G#7 A(9) B(9)

'Cause it's my heart that's cry-ing out, now is - n't that what love's all a - bout? It's {got to} gon-na be



Chorus: E E/D

real. 'Cause if it does-n't feel the way I feel with you, ba - by,

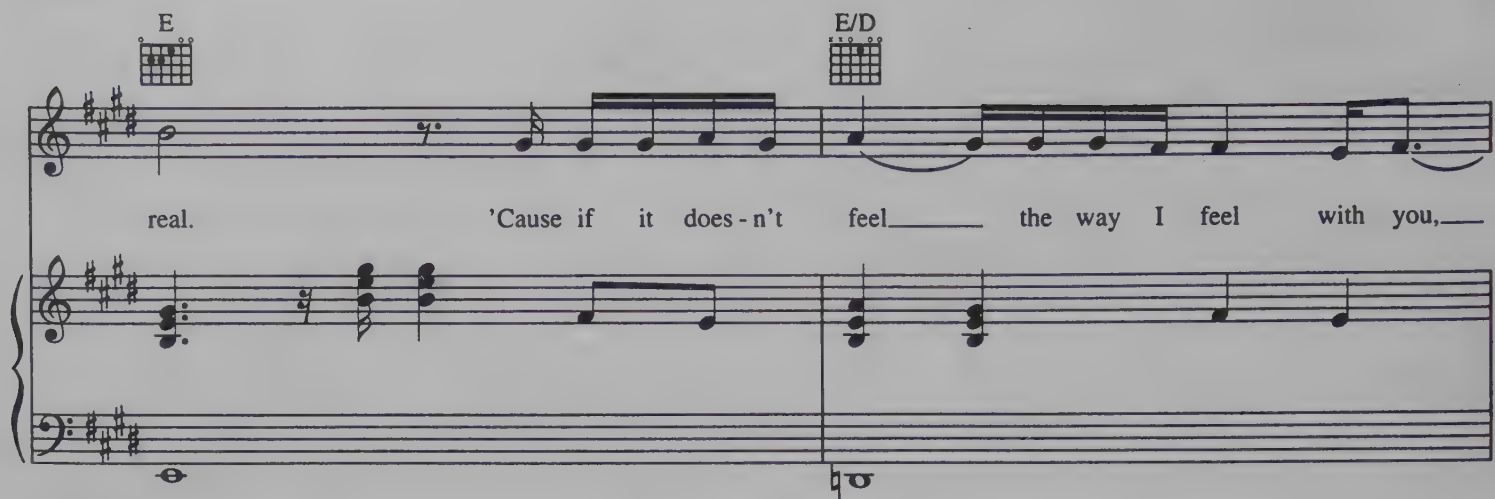
C#m7 Cmaj7 D(9)

then I don't want it and I don't need it 'cause I don't want an-y-bod-y else but you, I don't need an-y-one else.

It's {got to} gon-na be

E  E/D 




real. 'Cause if it does - n't feel _____ the way I feel with you, _____



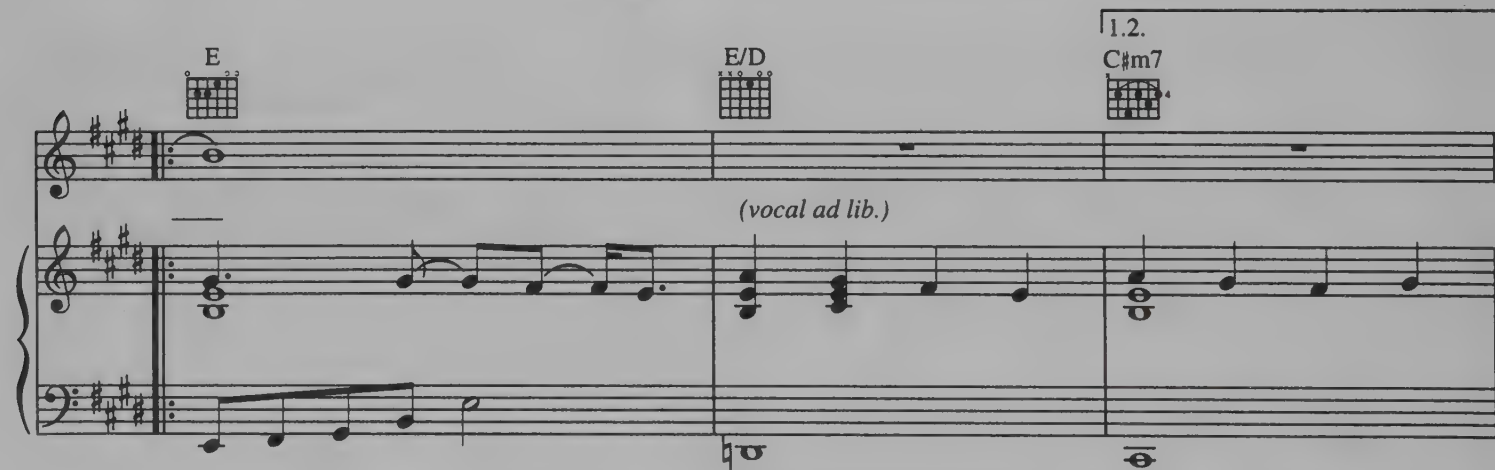
1. C#m7  Cmaj7  D(9)  2. Cmaj7  D(9) 




_____ ba - by, _____ I tell you I don't want it. _____ I don't want it. _____



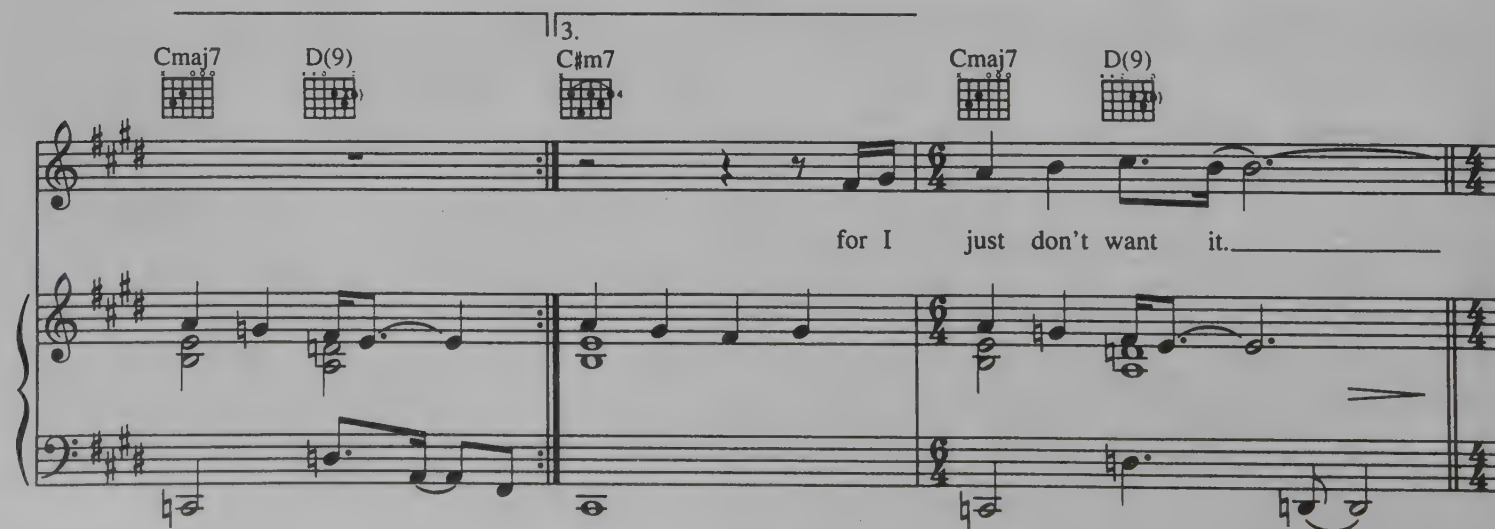
E  E/D  1.2. C#m7 

(vocal ad lib.)



3. Cmaj7  D(9)  C#m7  Cmaj7  D(9) 

for I just don't want it. _____



E

E/D

'Cause if it does-n't feel the way I feel with you,

mp

C#m7

Cmaj7

D(9)

E

ba - by, I tell you I don't want it.

Verse 2:

So it'll take a little bit of faith.
 I know it'll take a lot of heart, boy.
 So here's a little faith and here's a lot of heart.
 So please trust me the way that I trust you baby.
 And I promise you I won't let you down.
 And I promise I'll always be there.
 I swear I'll stay right here.
 I swear that I'll be there.
 I swear that I'll be right there.
 (To Chorus:)

ROSEWOOD THEME

By
JOHN WILLIAMS

Adagio ♩ = 66

Legato

mp

(with pedal)

(Bring out)

The musical score is written for piano and features five systems of music. Each system consists of a treble and bass staff. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 and back to 4/4. The music includes various musical notations such as eighth notes, quarter notes, half notes, and chords. There are also dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The overall style is that of a classical piano piece.



Red.

SECRET GARDEN

Words and Music by
BRUCE SPRINGSTEEN

Moderately



mp

(with pedal)

The first system of musical notation for 'Secret Garden' is in 4/4 time. It features a treble and bass staff. The treble staff has a melody of eighth notes, and the bass staff has a simple harmonic accompaniment. A piano (mp) marking is present. A 'C' chord diagram is shown above the first measure. A '(with pedal)' instruction is written below the bass staff.



The second system of musical notation continues the melody and accompaniment. It includes an Fmaj7 chord diagram above the first measure and an Am7 chord diagram above the fifth measure.



The third system of musical notation continues the melody and accompaniment. It includes an Fmaj7 chord diagram above the first measure and a Dm7 chord diagram above the fifth measure.

§ Verse:



1. She'll let you in her house__ if you come knock-in' late at night.__
2.3. See additional lyrics

The verse section of the musical notation is in 4/4 time. It features a treble and bass staff. The treble staff has a melody with lyrics, and the bass staff has a simple harmonic accompaniment. A piano (mp) marking is present. A 'C' chord diagram is shown above the first measure and an Fmaj7 chord diagram above the fifth measure.



She'll let you in her mouth___ if the



words you say are right.____ If you pay the price,___



To Coda ☼

she'll let you deep in - side.____ There's a



1.

se - cret gar - den she hides.____




2.  

You've gone a mil - lion miles...

cresc. *mf*

How far'd you get? — To that place where... you

   *D.S. al Coda*

can't re - mem - ber and you can't for - get? —

dim.

Coda 

She's got a

Fmaj7



se - cret gar - den where ev - 'ry - thing you want, —

C



Fmaj7



where ev - 'ry - thing you need — will al - ways stay —

Am7



C/G



G7sus



a mil - lion miles — a -

C



Fmaj7



way. (1st time only)

1.2.
Am7

Fmaj7

3.
Am7

C/G

G7sus

C

gva

Verse 2:

She'll let you in her car to go drivin' 'round.
 She'll let you into the parts of herself
 That'll bring you down.
 She'll let you in her heart if you got a hammer and a vise.
 But into her secret garden, don't think twice.
 (To Bridge:)

Verse 3:

She'll lead you down a path,
 There'll be tenderness in the air.
 She'll let you come just far enough
 So you know she's really there.
 She'll look at you and smile and her eyes will say
 She's got a secret garden
 Where everything you want,
 Where everything you need
 Will always stay a million miles away.

As Performed by Brandy

SITTIN' UP IN MY ROOM

Words and Music by
BABYFACE

Moderately ♩=92

E♭m7

*mf*

The piano accompaniment for the first three measures of the song. It features a 4/4 time signature and a key signature of three flats (B♭, E♭, A♭). The melody is in the right hand, and the bass line is in the left hand. The first measure is a whole rest in the right hand and a half note E♭ in the left hand. The second measure is a half note G in the right hand and a half note A in the left hand. The third measure is a half note B♭ in the right hand and a half note C in the left hand. The fourth measure is a half note D in the right hand and a half note E in the left hand. The fifth measure is a half note F in the right hand and a half note G in the left hand. The sixth measure is a half note A in the right hand and a half note B in the left hand. The seventh measure is a half note C in the right hand and a half note D in the left hand. The eighth measure is a half note E in the right hand and a half note F in the left hand. The ninth measure is a half note G in the right hand and a half note A in the left hand. The tenth measure is a half note B in the right hand and a half note C in the left hand. The eleventh measure is a half note D in the right hand and a half note E in the left hand. The twelfth measure is a half note F in the right hand and a half note G in the left hand.

Verse:

 The vocal melody and piano accompaniment for the verse. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The first measure is a whole rest in the right hand and a half note E♭ in the left hand. The second measure is a half note G in the right hand and a half note A in the left hand. The third measure is a half note B♭ in the right hand and a half note C in the left hand. The fourth measure is a half note D in the right hand and a half note E in the left hand. The fifth measure is a half note F in the right hand and a half note G in the left hand. The sixth measure is a half note A in the right hand and a half note B in the left hand. The seventh measure is a half note C in the right hand and a half note D in the left hand. The eighth measure is a half note E in the right hand and a half note F in the left hand. The ninth measure is a half note G in the right hand and a half note A in the left hand. The tenth measure is a half note B in the right hand and a half note C in the left hand. The eleventh measure is a half note D in the right hand and a half note E in the left hand. The twelfth measure is a half note F in the right hand and a half note G in the left hand.

1. Seems like ev - er since the first day we
(2.) vest in my hap - pi -

Sittin' Up in My Room - 5 - 1



met,
ness.

there is no one else I think of more than you.
All it takes is just one sim-ple call from you.

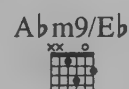
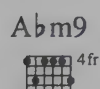
Can't seem to for -
Turn my heart a -



get,
round

can't get you out my head.
if I'm mak-ing ground.

Guess the ver-dict's in, I'm cra-zy o-ver
Pret - ty ba - by, please tell me if I'm get-ting

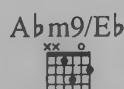


you. —
through. —

How can one be down?
Tell me what is up,

Tell me where to start,
you see I need to know.

cause ev - 'ry time you
Tell me if I'm



smile, I feel trem-ors in my heart. —
far or if I'm get-ting close. —

I have but one con - cern;
I have but one con - cern,

how can I get wit'
my one con-cern is

Abm11 **Bbm11** **Cb/A Cbmaj7** **Abm7/D \flat** **Chorus: G \flat**

you? 'Til my day comes, here's what I'm gon' do. Sit-tin' up in my
 you. 'Til I'm wit' you, here's what I'm gon' do.

Ebm7 **Abm9** **Abm9/D \flat** **Cb/D \flat**

room, back here think-in' 'bout you. I must con - fess, I'm a mess for

G \flat **Ebm7** **G \flat /A \flat**

you. Sit-tin' up in my room, back here think-in' 'bout you. I'm just a

B \flat + **B \flat 7(b9)** **B \flat +** **1. Ebm7** **2. Ebm7**

mess with a thang for you. 2. Pray that you'll in - you.

The musical score is written for guitar and piano. The guitar part includes a series of chords: Abm11, Bbm11, Cb/A Cbmaj7, Abm7/D \flat , G \flat , Ebm7, Abm9, Abm9/D \flat , Cb/D \flat , G \flat , Ebm7, G \flat /A \flat , B \flat +, B \flat 7(b9), B \flat +, 1. Ebm7, and 2. Ebm7. The piano part provides a harmonic and rhythmic accompaniment. The lyrics are written below the guitar staff, with some lines spanning across multiple measures.

Abm9



Db/Eb



How can one be down?

Tell me where to

Abm9/Eb



Db/Eb



Abm9/Eb



start, — cause ev - 'ry time you smile, I feel trem-ors in my heart. — I have but one con -

Db/Eb



Abm7



Bbm7



Cb/A



Cb/Db



cern; how can I get wit' you? _ Til my day comes, here's _ what I'm gon-na

Gb



Eb m7



Abm9



do... Sit-tin' up in my room, back here think-in' 'bout you. I must con -

Db 13sus



Cb/Db



Eb m7



fess, I'm a mess for you. _ Sit-tin' up in my room, back here think-in' 'bout

Gb/Ab



Bb+



Gb

*Repeat and fade*

you. _ I'm just a mess with a thang for you. Sit-tin' up in my

From the Motion Picture "SOMETHING TO TALK ABOUT"

SOMETHING TO TALK ABOUT

Words and Music by
SHIRLEY EIKHARD

Moderate beat

The musical score is written for guitar and piano. The guitar part is in 4/4 time, marked 'Moderate beat'. It features a melody with lyrics 'Oo, —' and 'oo, —'. Chord diagrams are provided for various chords: Ab (4fr.), Eb5 (6fr.), Ab (4fr.), Eb, Ab (4fr.), Eb, Fm7, Gb9, Db (4fr.), Fb (0 00), and Ab (4fr.). The piano part is in 4/4 time, marked 'mf'. It features a bass line and a treble line with sustained chords. The score is divided into three systems, each with a guitar staff and a piano staff.

Something to Talk About - 5 - 1




Peo - ple are talk - ing, talk - ing 'bout peo - ple.
 I feel so fool - ish, I nev - er no - ticed.




I hear them whis - per, you won't be - lieve it.
 You'd act so ner - vous, could you be fall - ing for me?








They think we're lov - ers kept un - der cov - ers.
 It took a ru - mour to make me won - der.









I just ig - nore it, but they keep say - ing... We
 Now I'm con - vinced I'm go - ing un - der.







laugh just a lit - tle too loud, — stand — just a lit - tle too close, —
 Think - ing 'bout you ev - er - y day, — dream - ing 'bout you ev - er - y night, —



— we stare — just a lit - tle too long. —
 hop - ing — that you feel the same way. —



May - be they're see - ing some - thing we don't, dar - lin'. }
 Now that we know it let's real - ly show it, dar - lin'. }

Let's give them some - thing to talk a - bout. { Let's give them some - thing to talk
 A lit - tle mys - tery to fig -

a - bout. }
 ure out. }

Let's give them some-thing to talk a - bout. How a - bout love?—

1.

 2.

B

No Chord

Let's give them some-thing to talk a - bout, babe,

B

B7/D#

F#7

a lit - tle mys - tery to fig - ure out, Let's give them some-thing to talk

G#m7 4fr.

A⁶₉

E 00

G x000

a - bout. How a - bout love?

Repeat and fade

B

B7/D#

F#7

B

B7/D#

F#7

a - bout. How a - bout love?

B

B7/D#

F#7

G#m7

A⁶₉

E

G

a - bout. How a - bout love?

A SMILE LIKE YOURS

Words and Music by
DIANE WARREN

Slowly ♩ = 72

Chord diagrams: D^b, C^b/D^b, G^b/D^b, D^b(9)

Verse:

Chord diagrams: A^bm7, G^b, D^b, G^b/D^b

1. Thought I'd seen ev - 'ry - thing — there was to see in this world. Now
ev - 'ry - where. I'd climbed a moun-tain so high, sailed the

Chord diagrams: E^bm7, A^b7sus, Fm7, G^bmaj7

I'm not so sure — I've real-ly seen an - y - thing at all. I — thought life — could
sea, crossed the sky. — and still I — was no- where at all. Un - til — that day —



show me no sur - pris - es, and then you came_ and showed me I_ was wrong.____ } I have seen the
you came to_ my sens - es, and your smile made_ sense out of_ it all._____ }

Chorus:



blu - est skies,____ rain - bows that would make you cry._____ I have seen mir - a - cles____ that moved my soul,____



days that changed_ my life.____ I have seen the bright - est stars____ shine like dia - monds in the dark.____ Seen all the



won - ders of____ the world, but I've nev - er seen____ a smile as beau - ti - ful

1. 2.

as yours. _____ 2. Thought I'd been as yours. _____ A smile so





beau-ti-ful _____ comes one time in _____ a life-time. A smile this beau-ti-ful _____ I nev-er

dreamed I'd ev - er see. _____ I have seen the blu - est skies. _____ rain-bows that would






make you cry. _____ I have seen mir-a-cles _____ that moved my soul. _____ days that changed my life. _____ I have seen the

Bridge:




Chorus:






bright - est stars shine like dia-monds in the dark. Seen all the

won - ders of the world, but I've nev - er seen a

smile... (Nev - er seen a smile be-fore as beau - ti - ful as yours.) No, I've

nev - er seen a smile be-fore (as beau - ti - ful) as beau - ti - ful as yours. rit.

SOUL BOSSA NOVA

By QUINCY JONES

Moderately bright ♩ = 144

N.C.

The musical score is written for piano in 4/4 time, key of D major (two sharps). It consists of four systems of piano accompaniment. The first system starts with a 'mf' dynamic and a 'N.C.' (No Chord) instruction. The second system features a melodic line in the right hand with triplets and a bass line with eighth notes. The third system includes a key change to E7(#9) indicated by a chord symbol. The fourth system is marked 'A13' and continues the melodic and harmonic progression.

D9

A13

F#7(#9)

B7(b9)

E7(#9)

A13

D9

A13

F#7(#9)

B7(b9)

E7(#9)

A13

♩ A/E F#m A/E F#m


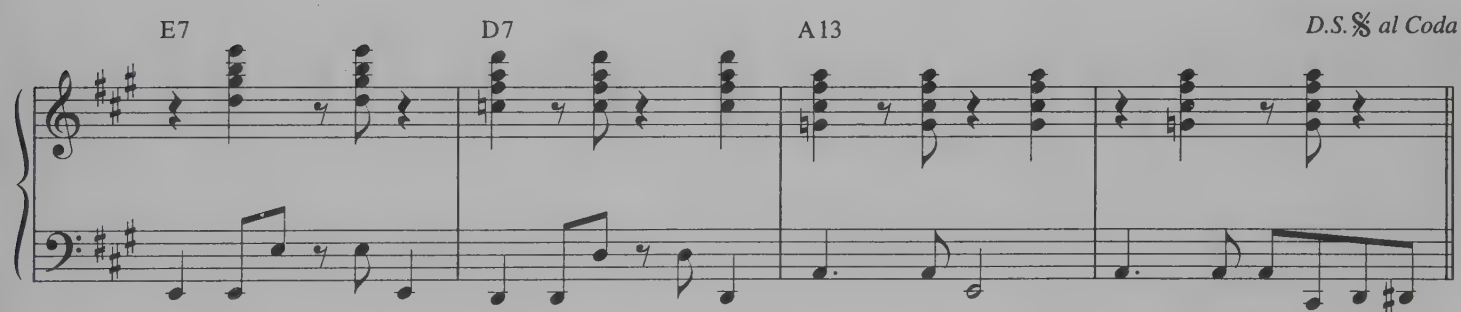
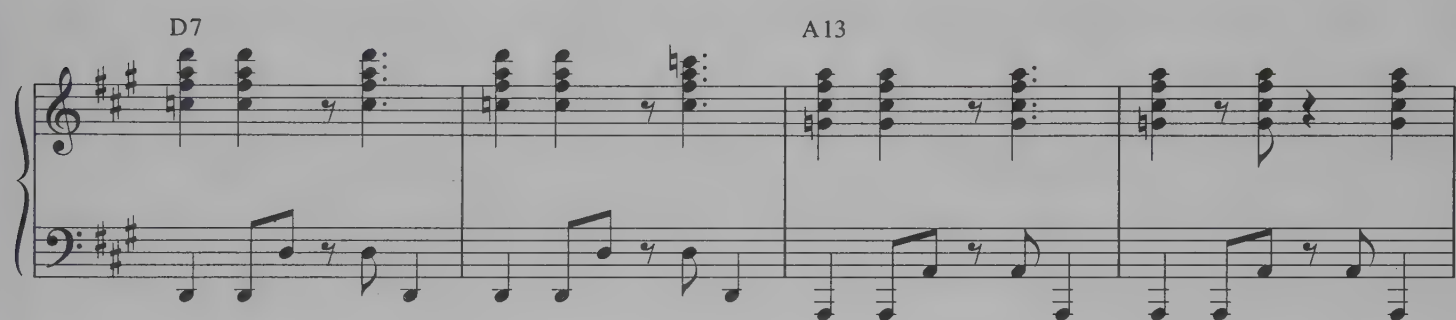
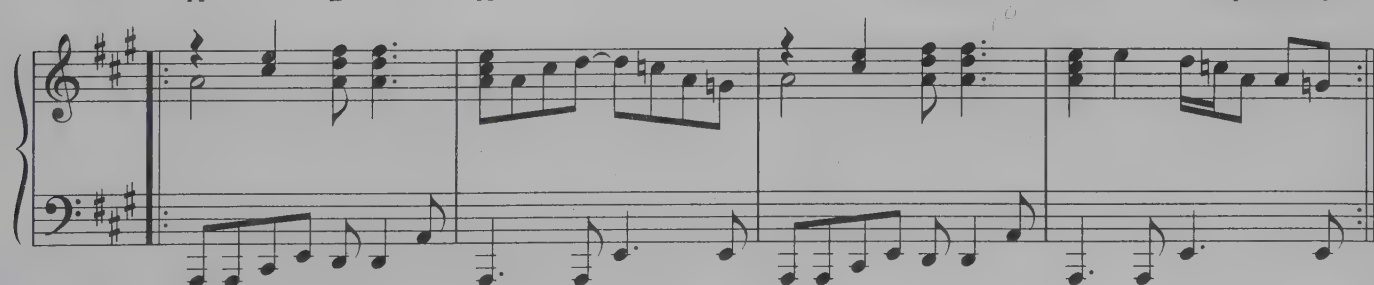
A/E F#m B7 NC.

A13

D9 A13 F#7(#9)

B7(b9) E7(^{#9}₅) A13

8^{vb}

A D A D A To Coda  Coda A D A D A Repeat and fade

Music by
JOHN WILLIAMS

The first system of musical notation consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth notes, some grouped in triplets (indicated by a '3' and a bracket). Above the staff, the letter 'D' is written. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of eighth notes, some grouped in triplets. Above the staff, the chord 'Cm/A' is written.

The second system of musical notation consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth notes, some grouped in triplets. Above the staff, the letter 'D' is written. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of eighth notes, some grouped in triplets. Above the staff, the letter 'G' is written.

The third system of musical notation consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth notes, some grouped in triplets. Above the staff, the letters 'C' and 'G' are written. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of eighth notes, some grouped in triplets. Above the staff, the letters 'F' and 'D' are written.

The fourth system of musical notation consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth notes, some grouped in triplets. Above the staff, the letters 'C' and 'G' are written. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of eighth notes, some grouped in triplets. Above the staff, the letters 'F' and 'D' are written.

The fifth system of musical notation consists of two staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of eighth notes, some grouped in triplets. Above the staff, the letter 'G' is written. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of eighth notes, some grouped in triplets. Above the staff, the letter 'G' is written.

From the Motion Picture *DOGMA***STILL**

Tune Guitar:

⑥ = D ③ = G

⑤ = A ② = B

④ = D ① = D

Words and Music by
ALANIS MORISSETTE

Slowly ♩ = 74

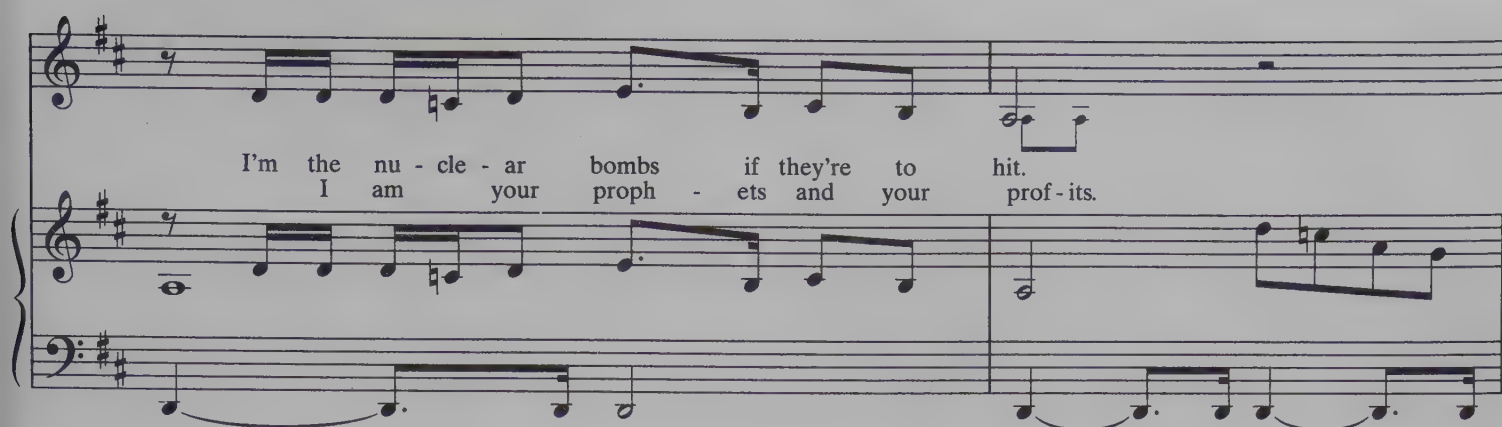


Verses 1 & 4:

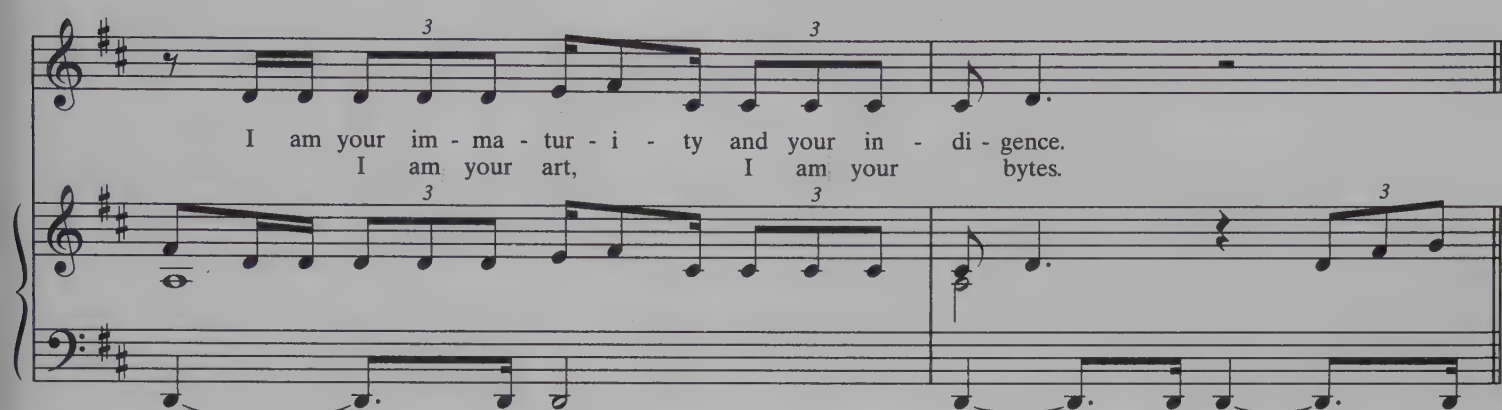
1. I am the harm that you in - flict.
4. I am your trag - e - dy and your for-tune.

I am your bril - liance and your frus - tra - tion.
I am your cri - sis and your de - light.

*Original recording in D♭.




I'm the nu - cle - ar bombs if they're to hit.
I am your proph - ets and your prof - its.

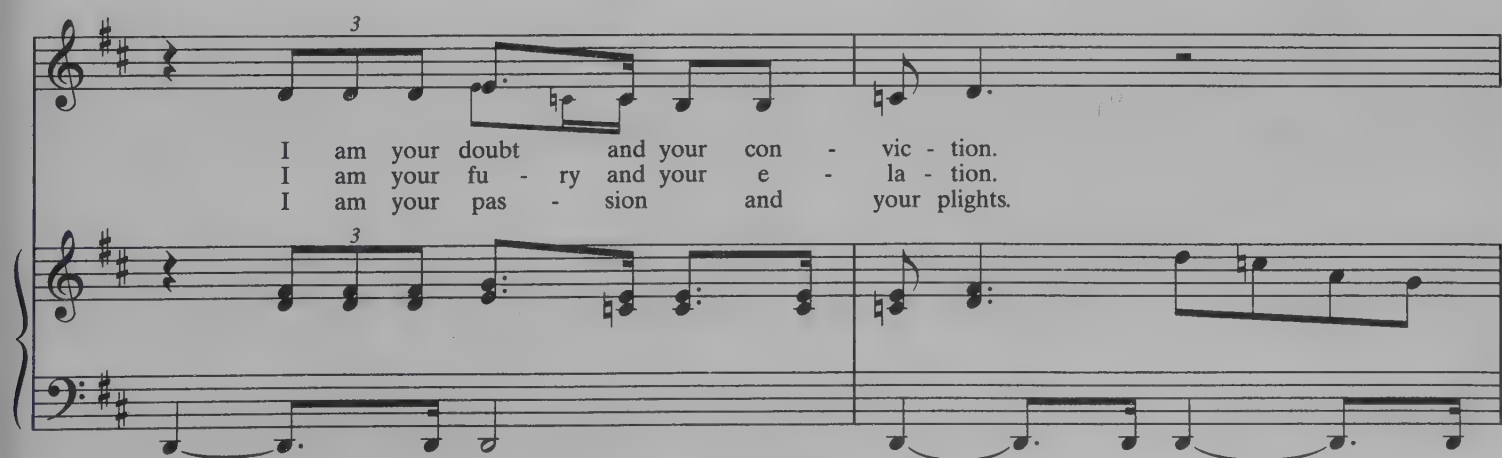


I am your im - ma - tur - i - ty and your in - di - gence.
I am your art, I am your bytes.

Verses 2, 3, & 5:

2. I am your mis - fits and your prais - ed.
3. I am your joy and your re - gret.
5. I am your death and your de - ci - sions.



I am your doubt and your con - vic - tion.
I am your fu - ry and your e - la - tion.
I am your pas - sion and your plights.

3

I am your char - i - ty and your _____ rape.
 I am your yearn-ing and your _____ sweat.
 I am your sick - ness and con - va - les - cence.

3

3

I am your grasp-ing and ex - pec - ta - tion. I see you _____
 I am your faith-less and your re - li - gion. I see you _____
 I am your weap - ons and your light. I see you _____

3

Chorus:



a - vert - ing your glanc - es. I see you _____
 al - ter - ing his - to - ry. I see you _____
 hold - ing your grudg - es. I see you _____



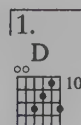
cheer - ing on a war. I see you _____
 a - bus - ing the land. I see you _____
 gun - ning them down. I see you _____



ig - nor - ing your chil - dren.
and your se - lec - tive am - ne - sia.
si - lenc - ing your sis - ters.

And I love

To Coda Φ



— you still. And I love you still.




Ah.

Ah.

Ah.

Ah.

D.S. al Coda

⊕ Coda

B♭maj7



C



D



Em7



And I love you I see you still. lie to your coun -

F#m7

G

D

Cmaj9

Am

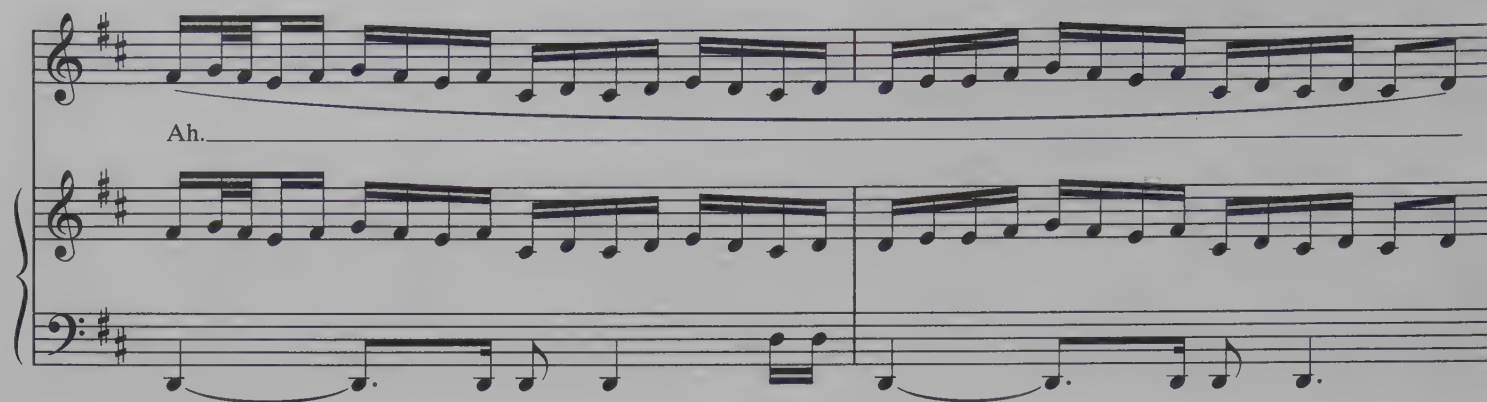
G

try. I see you forc - ing them out. I see you

blam - ing each oth - er. And I love you still.

And I love you still.

Ah.



First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature is two sharps (F# and C#). The top staff contains a melodic line with a long, sweeping slur over it, starting with the vocalization "Ah.". The grand staff below contains a continuous accompaniment of eighth and sixteenth notes.



Second system of musical notation, identical in structure and notation to the first system, featuring a vocal line with a slur and "Ah." and a piano accompaniment.



Third system of musical notation, identical in structure and notation to the first two systems, featuring a vocal line with a slur and "Ah." and a piano accompaniment.



Fourth system of musical notation. The top staff begins with a double bar line and an asterisk (*), followed by a short melodic phrase. The rest of the system is a piano accompaniment. The system concludes with repeat signs (double dots) on both the vocal and piano staves.

Repeat ad lib. and fac

*First time only.

From the Twentieth Century-Fox Feature Film "BROKEN ARROW"

Theme from BROKEN ARROW

Music by
HANS ZIMMER

Moderately slow ♩ = 84

N.C.

mp

Melody (bring out)

§

C F

8vb - 1

C F

8vb - 1

C G Am To Coda §

8vb - 1

Dm Em

f

Am

Dm Em Am

Dm Em

Am Dm

Em N.C. *D.S. al Coda*

Coda
Dm Em Am

f

This musical score is for a piece titled "Theme From Broken Arrow - 3 - 2". It is written for piano in a 3/2 time signature. The score consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The first system starts with an Am chord. The second system has chords Dm, Em, and Am. The third system has Dm and Em. The fourth system has Am and Dm. The fifth system has Em and N.C. (No Chord), followed by a double bar line and the instruction "D.S. al Coda". The sixth system begins with a Coda symbol, followed by Dm, Em, and Am. A forte (f) dynamic marking is placed at the beginning of the sixth system.

This musical score is for a piece titled "Theme From Broken Arrow - 3 - 3". It is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The bass line is a continuous eighth-note accompaniment. The treble line features a melody with various chords and rests. Chord symbols are placed above the treble staff: F, Dm, Em, Am, Dm, Em, Am, F, Dm, Em, Am, F, and G. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also some decorative elements like a circled chord in the second system and a circled chord in the fourth system.

F Dm Em

Am Dm Em

Am F Dm

Em Am

F G

TEARS IN HEAVEN

Moderately slow ♩ = 80

Words and Music by
WILL JENNINGS and ERIC CLAPTON

mp
(with pedal)

Verse:

1. Would you know my name _____ if I saw you in heav-
2. Would you hold my hand _____ if I saw you in heav-

en?
en?

Would it be the same _____
Would you help me stand _____

if I saw you in heav - en?
if I saw you in heav - en?

I must be strong
I'll find my way _____

C#/E# A7/E F# E/G# F#7/A#

and car - ry on, 'cause I know
through night and day, 'cause I know

Bm7 E7sus A E/G# F#m

I don't be - long here in heav en.
I just can't stay here in heav en.

1. A/E D/F# E7sus E7 A

2. A Bridge: C Bm7 Am7 D/F#

Time can bring you down, time can bend your knees.

G D/F# Em7 D/F# G C Bm7

Time can break your heart, —

Detailed description: This system contains the first two measures of the piece. The key signature has three sharps (F#, C#, G#). The first measure has a whole note chord in the right hand and a half note in the left. The second measure has a whole note chord in the right hand and a half note in the left. The lyrics 'Time can break your heart,' are written under the first measure.

Am7 D/F# G D/F# E A/E E7

— have you beg - ging, "Please!" Beg - ging, "Please!"

Detailed description: This system contains the next two measures. The first measure has a whole note chord in the right hand and a half note in the left. The second measure has a whole note chord in the right hand and a half note in the left. The lyrics 'have you beg - ging, "Please!"' are written under the first measure, and 'Beg - ging, "Please!"' is written under the second measure.

Verse: A E/G# F#m A/E D/F# A/E

(Instrumental solo . . .)
Would you know my name — if I saw you in heav -

Detailed description: This system contains the next two measures. The first measure has a whole note chord in the right hand and a half note in the left. The second measure has a whole note chord in the right hand and a half note in the left. The lyrics '(Instrumental solo . . .)' are written under the first measure, and 'Would you know my name — if I saw you in heav -' are written under the second measure.

E A/E E7 A E/G# F#m A/E

en? Would you be the same —

Detailed description: This system contains the final two measures. The first measure has a whole note chord in the right hand and a half note in the left. The second measure has a whole note chord in the right hand and a half note in the left. The lyrics 'en?' are written under the first measure, and 'Would you be the same —' are written under the second measure.

if I saw you in heav - en? ... end solo) Be - yond the door, I must be strong -

there's peace I'm sure. And I know there'll be no more. and car - ry on, 'cause I know I don't be - long -

tears in heav - en. here in heav - en.

1. D/F# E7sus E7 A 2. D/F# E7sus E7 A

molto rit.

THAT THING YOU DO!

Words and Music by
ADAM SCHLESINGER

Rock ♩ = 132







% Verse:








1. You _____ do - in' that thing you do. _____
 2. I _____ know all the games you play. _____ And I'm
 3. (Guitar solo ad lib....)






Break-in' my heart in - to way a mil - lion piec - es
 gon - na find a way to let you know that




like you al - ways do. And you
 you'll be mine some - day. 'Cause we could be
 ... end solo) 'Cause we could be

don't mean to be cruel. You nev - er e - ven
 hap - py, can't you see? If you'd on - ly let me
 hap - py, can't you see? If you'd on - ly let me

knew a - bout the heart - ache I've been go - in'
 be the one to hold you and keep you here with
 be the one to hold you and keep you here with

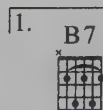
through. Well, I try and try to for - get you, girl but it's
 me. 'Cause I try and try to for - get you, girl but it's
 me. 'Cause it hurts me so just to see you go a -



To Coda



just so hard to do. Ev - 'ry time you
just too hard to do. Ev - 'ry time you
round with some - one new. And if



1.

2.

do that thing you do._____
do that thing you do._____

Bridge:



I don't ask a - lot,____ girl but I know one thing's for sure____
(I don't ask a - lot____ girl)



____ know one thing's for sure.____) It's your love I have - n't got,____ girl and I

D.S. $\%$ al Coda

B7



C7



B7



just can't take it an - y - more, _____ wow. _

\oplus
Coda



I know you, you're do - in' that thing. Ev - 'ry day just



do - in' that thing. _ I can't take you do - in' that thing you do. _



THEME FROM "DISCLOSURE"

By ENNIO MORRICONE

Moderately ♩ = 88

Bm7

Bm7

The first system of musical notation is in B major (two sharps) and 3/4 time. It features a piano introduction with a mezzo-piano (*mp*) dynamic. The right hand has a melodic line with eighth-note triplets and a repeat sign. The left hand plays a steady eighth-note accompaniment. The system concludes with a double bar line.

Am7

Am7/D

The second system continues the piano introduction. The right hand features a melodic line with eighth-note triplets and a half note. The left hand continues the eighth-note accompaniment. The system concludes with a double bar line.

Gmaj9

The third system continues the piano introduction. The right hand features a melodic line with a half note and a quarter note. The left hand continues the eighth-note accompaniment. The system concludes with a double bar line.

Bm7

The fourth system continues the piano introduction. The right hand features a melodic line with eighth-note triplets and a half note. The left hand continues the eighth-note accompaniment. The system concludes with a double bar line.

C#m7 Dmaj7 C#m7 Bm7 Bm7/E

This system contains four measures of music. The first measure has a C#m7 chord and features a melodic line in the right hand with eighth notes and a bass line in the left hand with chords. The second measure has a Dmaj7 chord and continues the melodic and harmonic patterns. The third measure has a C#m7 chord. The fourth measure has a Bm7 and Bm7/E chord, with the right hand ending on a half note and the left hand on a chord.

Amaj7 To Coda ⊕

This system contains four measures. The first measure has an Amaj7 chord and a long melodic line in the right hand. The second measure continues this line. The third measure has a triplet of eighth notes in the right hand and a bass line in the left hand. The fourth measure concludes the system with a final chord in the right hand and a bass line in the left hand.

F#m7 Amaj7 Bm7

This system contains four measures. The first measure has an F#m7 chord and a melodic line in the right hand. The second measure has an Amaj7 chord. The third measure has a Bm7 chord. The fourth measure continues the melodic line in the right hand and the harmonic support in the left hand.

Bm7/E Amaj7

This system contains four measures. The first measure has a Bm7/E chord and a melodic line in the right hand. The second measure has an Amaj7 chord. The third measure continues the melodic line. The fourth measure concludes the system with a final chord in the right hand and a bass line in the left hand.

G#m7 Bmaj7 C#m7

This system contains four measures. The first measure has a G#m7 chord and a melodic line in the right hand. The second measure has a Bmaj7 chord. The third measure has a C#m7 chord. The fourth measure concludes the system with a final chord in the right hand and a bass line in the left hand.



Bm7



Bm7



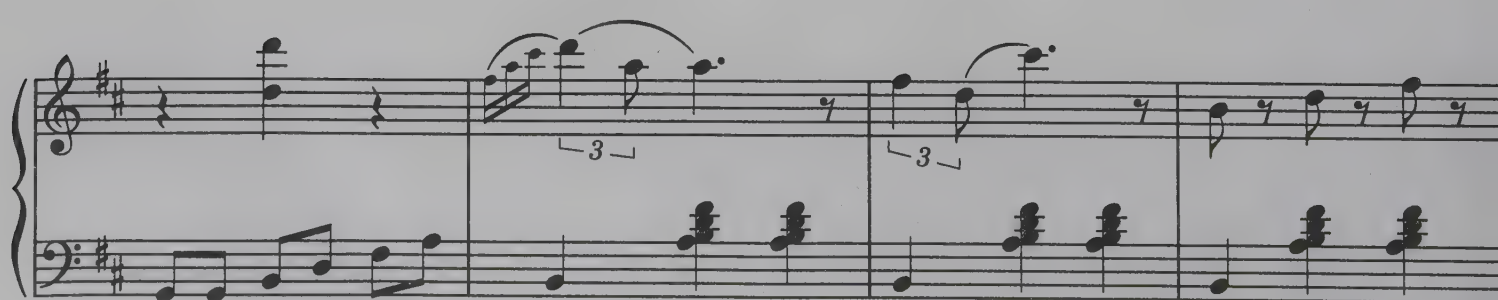
Am7

Am7/D

Gmaj9



Bm7



C#m7 Bm7 C#m7

Bm7 Bm7/E Amaj7

F#m7 Gmaj7 F#m7/A Gmaj7 F#m7 Bm9

mf

Gmaj7 F#m7 Gmaj7 F#m7/A Gmaj7 F#m7 Bm9

Gmaj9 Dmaj9 Gm7 Cm7

mp

Dm7 Gm7 Cm7 F

Bbmaj9 Bm7

rit. *pp*

D.S. al Coda

a tempo

Coda F#m7 Gmaj7 F#m7/A Gmaj7 F#m7 Bm9

mf

Gmaj7 F#m7 Gmaj7 F#m7/A Gmaj9 F#m7 Bm9

THEMES FROM INDEPENDENCE DAY

Music Composed by
DAVID ARNOLD

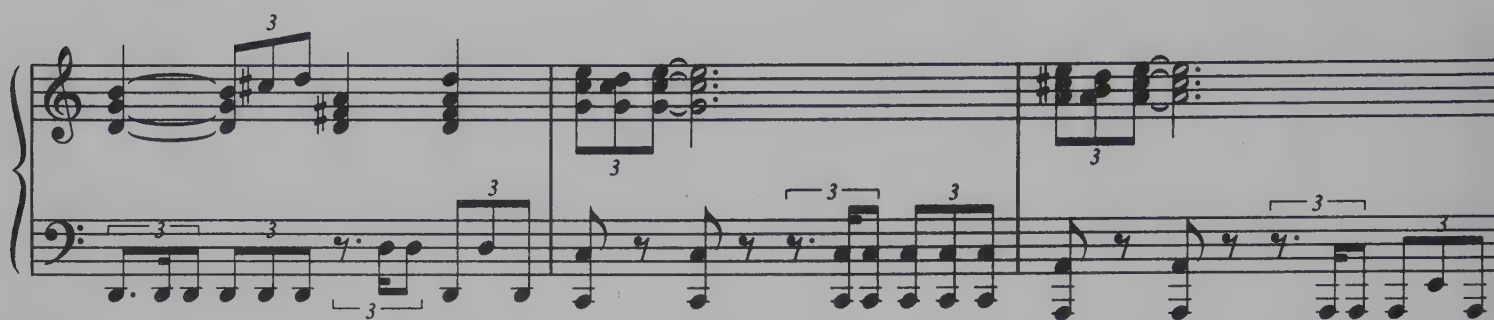
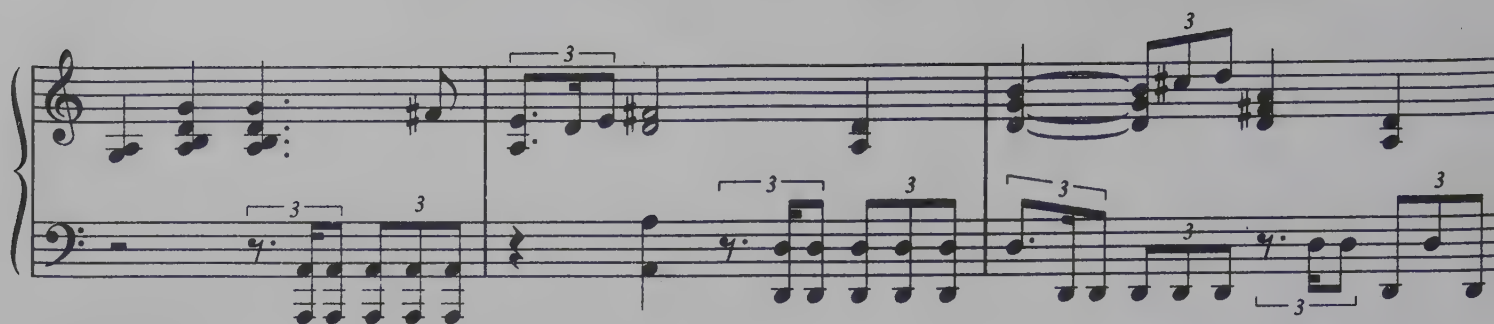
"Flyers' Theme"

Allegro con spirito

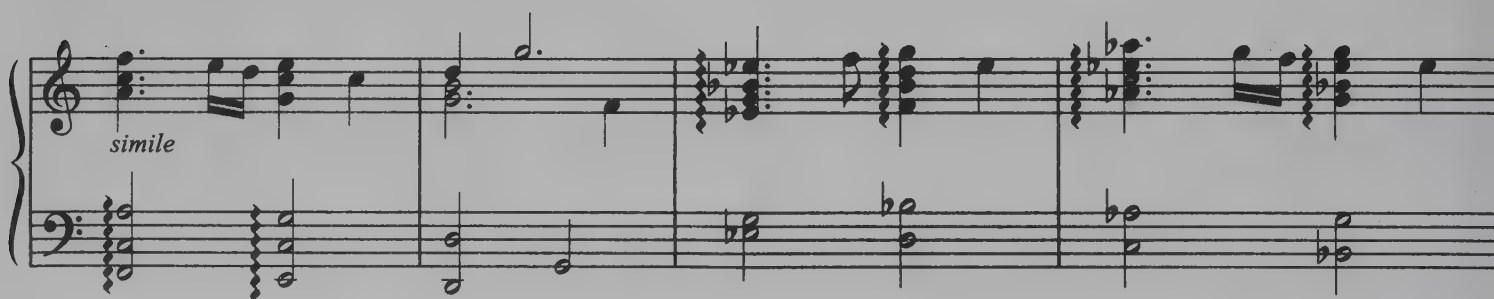
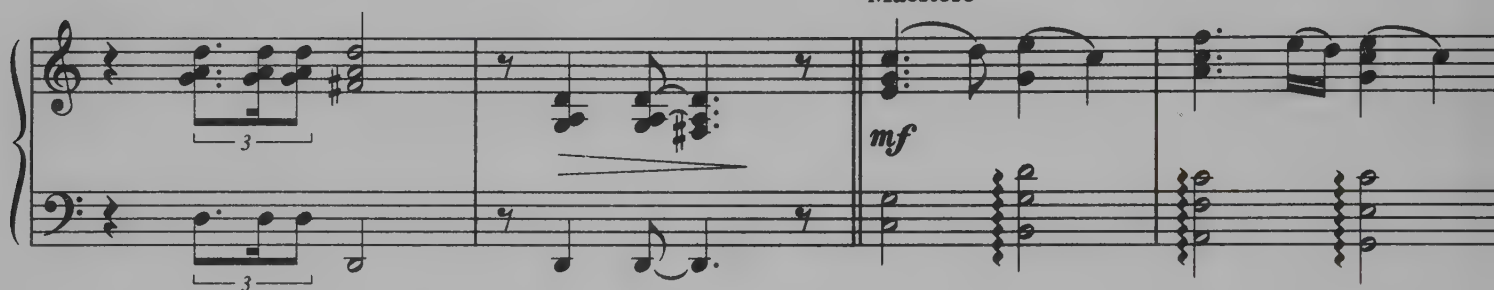
f

simile

Themes from Independence Day - 7 - 1



"Presidential Theme"
Maestoso



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff provides a harmonic accompaniment with a triplet of eighth notes.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a harmonic accompaniment with a triplet of eighth notes.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff provides a harmonic accompaniment with a triplet of eighth notes.

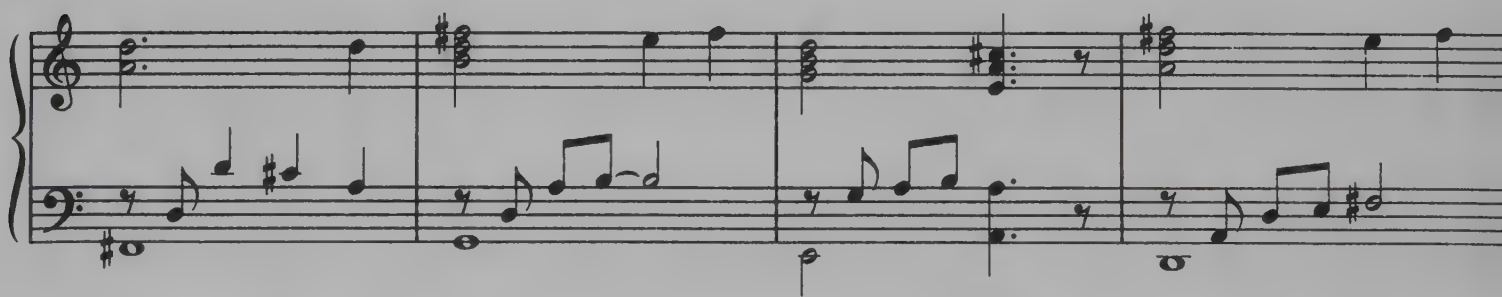
Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff provides a harmonic accompaniment with a triplet of eighth notes. The system concludes with a *rall.* marking.

"Hiller's Theme"

Moderato con espressivo

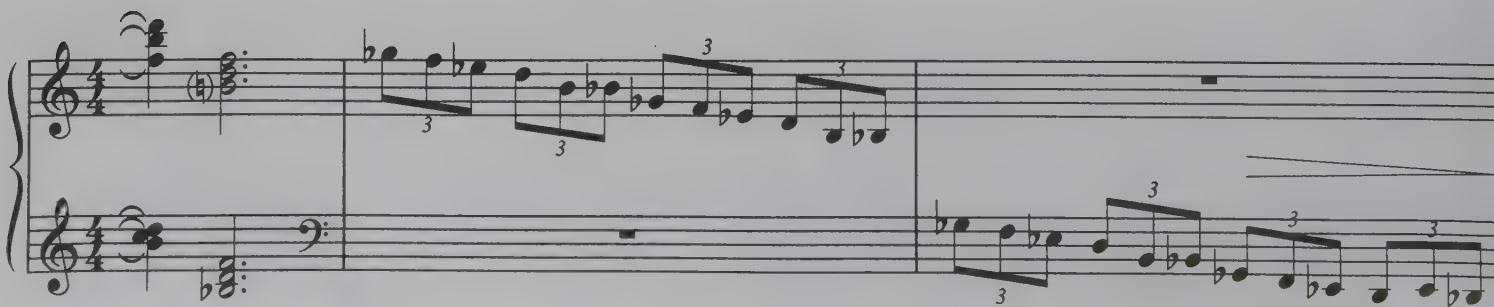
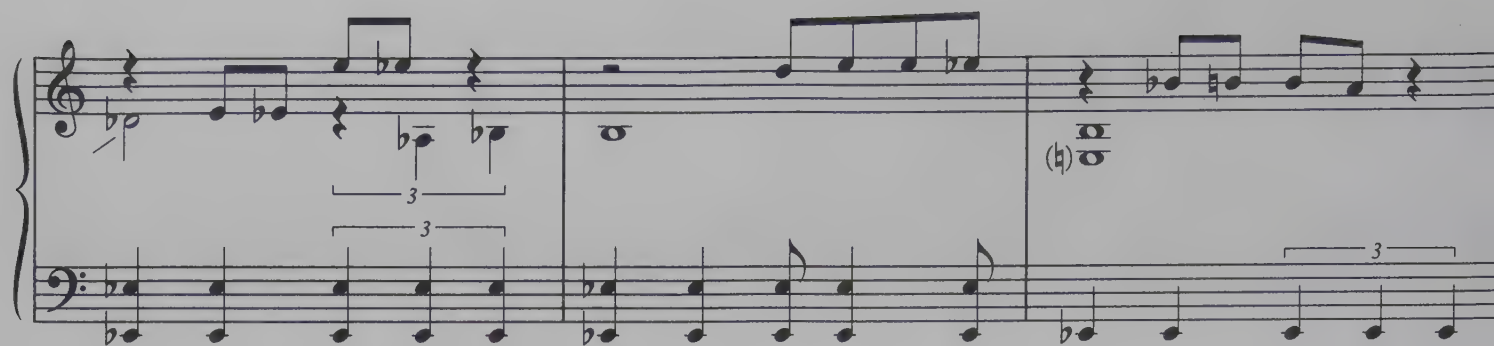
Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff provides a harmonic accompaniment with a triplet of eighth notes. The system concludes with a *simile* marking.

(with pedal)



*"Alien Attack Theme"***Allegro**

The musical score is written for piano (f) and consists of five systems of two staves each (treble and bass clef). The time signature is 8/8, and the tempo is Allegro. The key signature has two flats (B-flat and E-flat). The score features a driving bass line with triplets and a more melodic treble line. The first system includes a forte (f) dynamic marking. The second system includes a triplet in the bass line. The third system includes a triplet in the bass line. The fourth system includes a triplet in the bass line. The fifth system includes a triplet in the bass line. The score ends with a double bar line.



This musical score is for a piece titled "Themes from Independence Day - 7 - 7". It is written for a piano and features a variety of musical techniques and dynamics. The score is organized into five systems, each with a treble and bass staff. The first system begins with a mezzo-piano (*mp*) dynamic and a *cresc. poco a poco* instruction. The bass staff is filled with continuous triplet eighth notes, while the treble staff has rests followed by triplet chords. The second system continues the triplet pattern in the bass and introduces a fortissimo (*f*) dynamic in the treble with a triplet chord. The third system maintains the triplet accompaniment in the bass and features a melodic line in the treble with triplet eighth notes. The fourth system continues the triplet accompaniment and includes a triplet chord in the treble. The fifth system begins with a *rall.* (rallentando) instruction and features a triplet chord in the treble, followed by a double bar line and a final triplet chord. The score is characterized by its consistent use of triplets and its dynamic range from mezzo-piano to fortissimo.

mp *cresc. poco a poco*

f

rall.

A THEME FROM "INTERVIEW WITH THE VAMPIRE"

By ELLIOT GOLDENTHAL

Moderately ♩ = 100

mp

(with pedal)

rit.

Slower ♩. = 60

Tempo I

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The melody in the treble clef begins with a half note F#4, followed by a quarter note G#4, and then a half note A4. The bass clef accompaniment starts with a half note F#2, followed by a quarter note G#2, and then a half note A2. The system concludes with a double bar line.

The second system continues the melody and accompaniment. The treble clef features a half note A4, followed by a quarter note B4, and then a half note C#5. The bass clef accompaniment consists of a half note F#2, followed by a quarter note G#2, and then a half note A2. The system concludes with a double bar line.

The third system continues the melody and accompaniment. The treble clef features a half note B4, followed by a quarter note C#5, and then a half note D5. The bass clef accompaniment consists of a half note F#2, followed by a quarter note G#2, and then a half note A2. The system concludes with a double bar line.

The fourth system continues the melody and accompaniment. The treble clef features a half note D5, followed by a quarter note E5, and then a half note F#5. The bass clef accompaniment consists of a half note F#2, followed by a quarter note G#2, and then a half note A2. The system concludes with a double bar line.

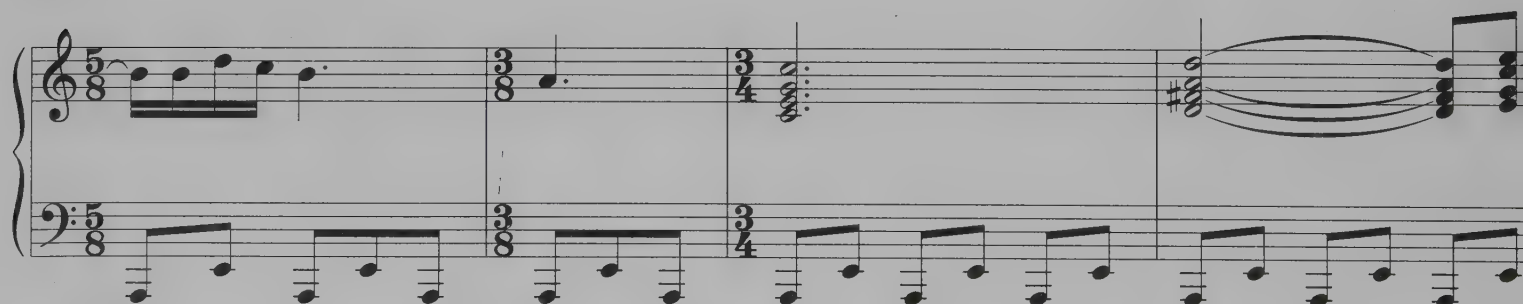
The fifth system concludes the piece. The treble clef features a half note F#5, followed by a quarter note G#5, and then a half note A5. The bass clef accompaniment consists of a half note F#2, followed by a quarter note G#2, and then a half note A2. The system concludes with a double bar line and a final chord in the bass clef. The word "rit." is written above the final measure of the bass clef.

THEME FROM "THE LOST WORLD"

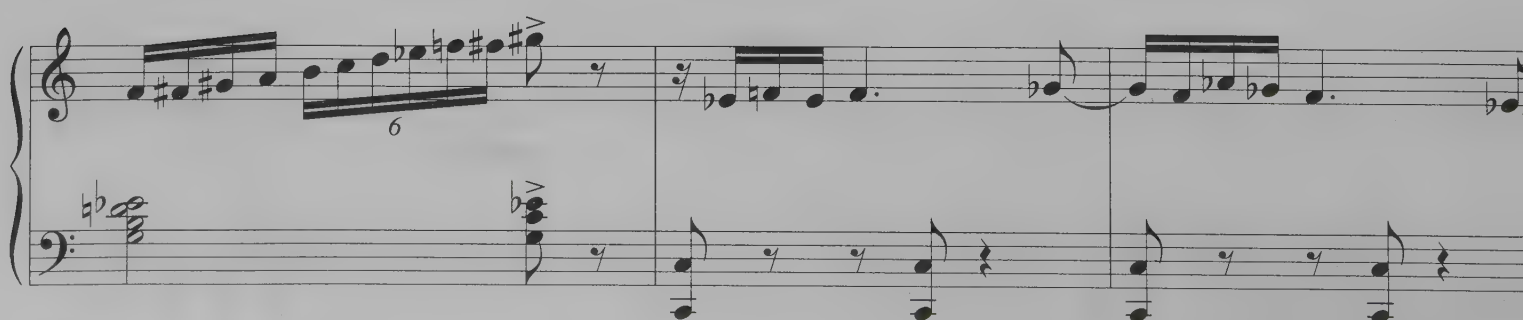
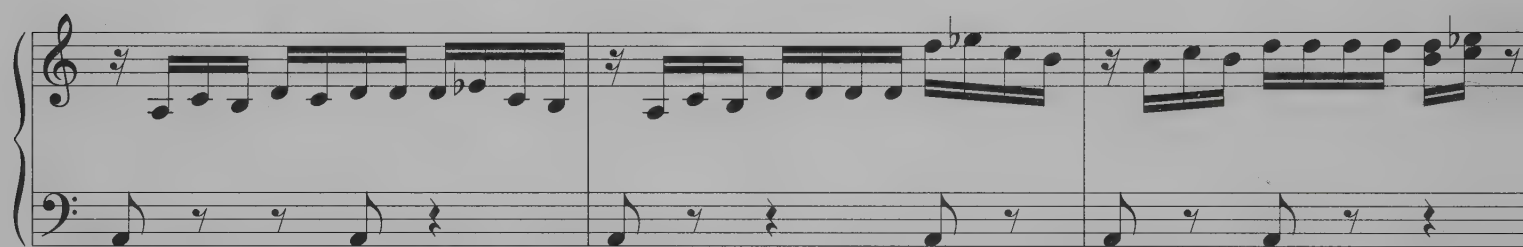
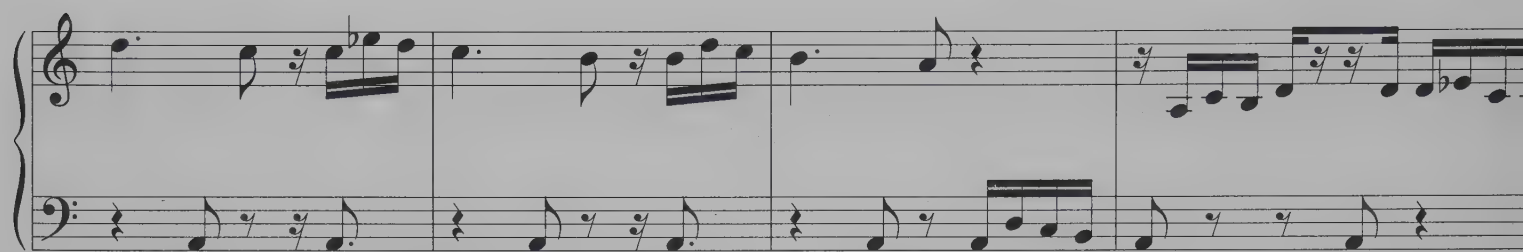
Composed by
JOHN WILLIAMS

Forcefully

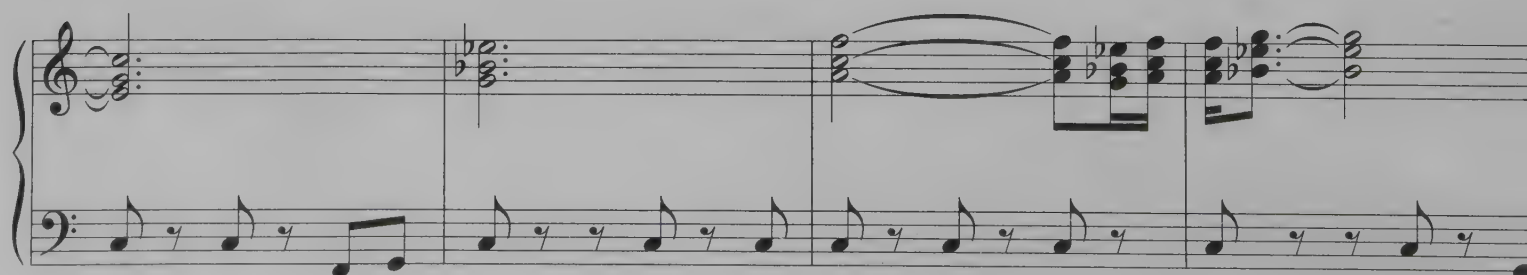
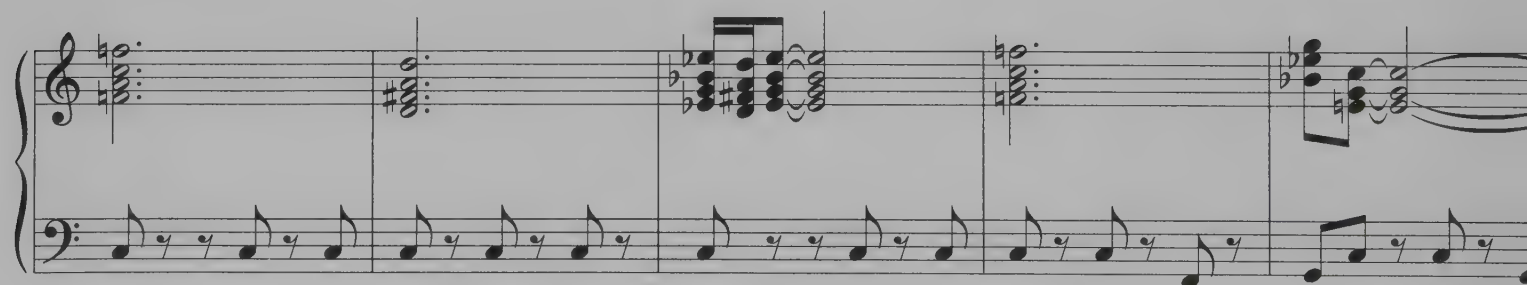
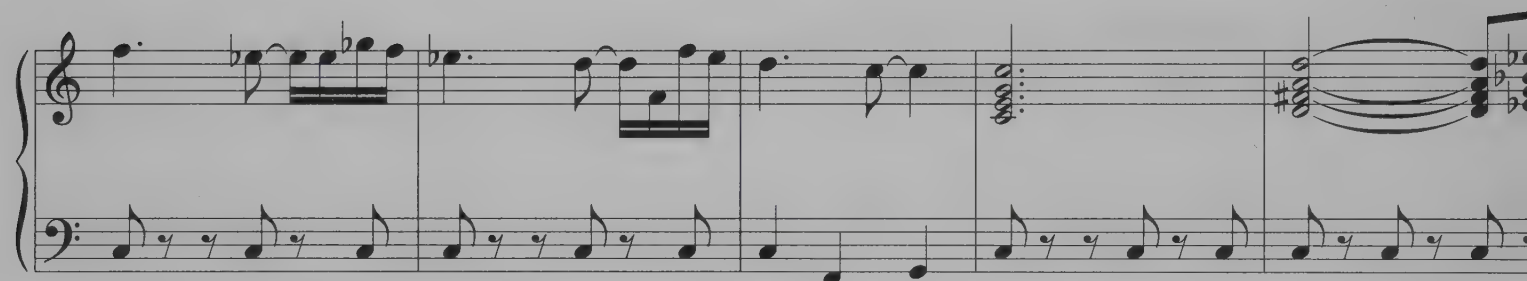
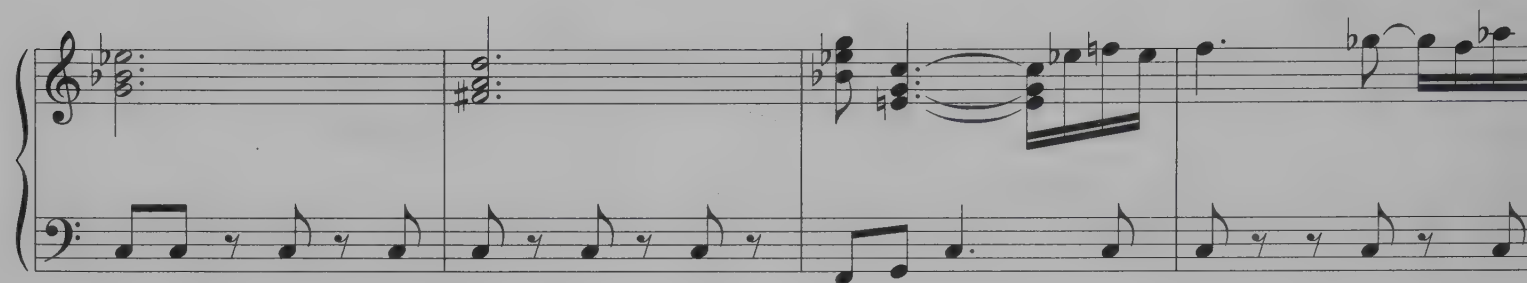
The musical score is written for two staves, treble and bass clef. The key signature is one sharp (F#). The time signature is 3/4. The score consists of four systems of music. The first system has a treble staff with rests and a bass staff with a melody starting on G2. The second system continues the melody in the bass staff. The third system introduces a new melody in the bass staff. The fourth system features a complex chordal texture in the bass staff with a melodic line on top.



This musical score is for the 'The Lost World' theme, measures 7-3. It is written for piano in G major (one sharp) and 4/4 time. The score consists of five systems, each with a grand staff (treble and bass clefs). The bass line is a continuous eighth-note accompaniment. The treble line features various chords, some with ties, and melodic fragments. The key signature is G major, indicated by one sharp (F#). The time signature is 4/4. The score is divided into measures by vertical bar lines. The first system shows a complex chordal structure in the treble and a steady eighth-note bass line. The second system continues the bass line and introduces a new chordal texture in the treble. The third system features a more active treble line with some melodic movement. The fourth system shows a return to a more static treble texture with sustained chords. The fifth system concludes the sequence with a final chordal structure in the treble and the continuation of the eighth-note bass line.



This musical score is for the 'The Lost World' theme, measures 7-5. It is written for piano in 3/4 time. The score consists of five systems of two staves each (treble and bass clef). The key signature is one flat (B-flat). The first system shows the initial melodic and harmonic material. The second system continues the theme with more complex chordal textures. The third system features a prominent sixteenth-note triplet in the treble and a triplet in the bass. The fourth system continues the triplet patterns. The fifth system concludes the phrase with a final chordal texture in the treble and a rhythmic pattern in the bass.



This musical score is for the theme from "The Lost World", measures 7-7. It is written for piano in 2/4 time. The score consists of five systems of two staves each (treble and bass clef). The key signature is one flat (B-flat). The first system (measures 7-11) features a melody in the bass clef with eighth and quarter notes, and a treble clef accompaniment of chords and triplets. The second system (measures 12-16) continues the melody and accompaniment, with a key change to two flats (B-flat and E-flat) in measure 15. The third system (measures 17-21) shows the melody in the treble clef with accents and triplets, while the bass clef continues with eighth notes. The fourth system (measures 22-26) features a more complex treble clef accompaniment with triplets and a key change to three flats (B-flat, E-flat, and A-flat) in measure 25. The fifth system (measures 27-31) concludes the piece with a final melody in the bass clef and a treble clef accompaniment of chords and triplets.

THEME FROM "LOVE AFFAIR"

Music by
ENNIO MORRICONE

Gently, flowing

The first system of the musical score is written for piano in 4/4 time. The key signature has three sharps (F#, C#, G#). The tempo/mood is 'Gently, flowing'. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with whole and half notes. The system concludes with a repeat sign.

(with pedal)

The second system continues the piano piece. The right hand has a melodic line with eighth notes and some ties. The left hand plays a steady eighth-note accompaniment. The dynamic is marked *mp* (mezzo-piano). The system ends with a repeat sign.

The third system of the score shows the continuation of the piano melody and accompaniment. The right hand features a melodic line with eighth notes and ties. The left hand continues with an eighth-note accompaniment. The system concludes with a repeat sign.

The fourth system of the score continues the piano piece. The right hand has a melodic line with eighth notes and ties. The left hand plays an eighth-note accompaniment. The dynamic is marked *mf* (mezzo-forte). The system ends with a repeat sign.

The fifth and final system of the score on this page continues the piano piece. The right hand has a melodic line with eighth notes and ties. The left hand plays an eighth-note accompaniment. The system concludes with a repeat sign.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in the key of D major (indicated by two sharps: F# and C#) and 3/4 time. The piece consists of 12 measures. The first staff (Treble) features a melody with eighth and quarter notes, and a final measure with a long, sustained note. The second staff (Bass) provides a harmonic accompaniment with eighth and quarter notes, and a final measure with a long, sustained note. The tempo is marked "Allegretto" and the dynamics are marked "dim." (diminuendo) in the final measure.

Musical score for "The Rose Tree" in G major, 3/4 time. The score is for a single melodic line, likely for a voice or a single instrument. It consists of four measures. The first measure contains a whole note chord (G4, B4, D5) with a fermata. The second measure contains a half note (G4) and a quarter note (B4), with the instruction "poco rit." below. The third measure contains a half note (G4) and a quarter note (B4), with the instruction "mp" below. The fourth measure contains a half note (G4) and a quarter note (B4), with a fermata over the half note.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score is divided into two systems. The first system contains the first two measures of the music. The second system contains the next two measures. The music is written in a simple, clear style, suitable for a children's songbook.

THIS HEART

Words and Music by
NANCI GRIFFITH

Rock ♩ = 120



r.h. - play 2nd time only
mf

r.h. - play 2nd & 3rd time only

1.

2.3.

Verse:

N.C.



1. This heart_ was al -
2. This heart_ was born_



- most_ tak - en. This heart_ had a love_ of it's own_
feet_ run - nin'. This heart_ saw your porch_ light_ on_



This heart_ was re - a - wak - ened when you came_ a - long_
This heart_ hit the side - walk won - d'rin' why you left_ it on_

1.3. A B 2.4. A B A Chorus:

This heart was strand -

B E A

ed in the win - ter, was stuck out in a bliz-zard in its sum-mer clothes.

B E To Coda

This heart knows when love comes and when it goes.

1. D.C. 2. E A B

This heart knows when love comes and when it goes.

E A B E

This heart, _ this heart, _ this heart. _ This heart, _ this heart, _

Detailed description: This system contains the first two measures of the song. The treble clef has a key signature of three sharps (F#, C#, G#) and a common time signature. The melody consists of eighth and quarter notes. The bass clef provides a steady accompaniment of eighth notes. Chord diagrams for E, A, B, and E are shown above the staff.

A B E A B

_ this heart. _

Detailed description: This system contains the next two measures. The melody continues with a triplet of eighth notes in the final measure. The bass clef accompaniment remains consistent. Chord diagrams for A, B, E, A, and B are shown above the staff.

D.S. al Coda

⊕ *Coda*

Verse:

E A B






This heart _ was al - most _ tak - en.

Detailed description: The verse section begins with a Coda symbol. The first measure is a whole rest. The second measure starts the melody for 'This heart was almost taken'. The treble clef melody uses quarter and eighth notes. The bass clef accompaniment continues with eighth notes. Chord diagrams for E, A, and B are shown above the staff.





E A B E

This heart _ was born _ feet run - nin' _ This heart _ hears a







Detailed description: This system contains the final two measures of the song. The melody concludes with a half note. The bass clef accompaniment ends with a final chord. Chord diagrams for E, A, B, and E are shown above the staff.

tel - e - phone ring - in', gon-na let it go. _____

This heart, _ this heart, _ this heart. _ This heart, _ this heart, _

_____ this heart. _ This heart, _ this heart, _ this heart. _

Verse 3:

This heart hears the telephone ringin'.
 This heart is gonna let it go,
 'Cuz this heart feels the bells she's hearin'
 Aren't the telephone.

Verse 4:

This heart has heard your laughter.
 This heart has learned how to smile.
 This heart is your true believer
 If you'll stay awhile.
 (To Chorus:)

TOMORROW NEVER DIES

Words and Music by
SHERYL CROW and MITCHELL FROMM

Moderately ♩ = 112

N.C.

The piano introduction consists of two systems of music. The first system starts with a treble clef staff containing a whole rest and a bass clef staff with a melody starting on a G4, moving up stepwise. The second system continues the melody in both staves, with the bass staff featuring a more active line. The tempo is marked 'Moderately' with a quarter note equal to 112 beats per minute. The key signature has two flats (B-flat and E-flat). The first system is marked 'mf'.



The first line of the chorus features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics '1. Dar - ling, I'm' are written under the vocal line. The piano accompaniment provides a steady harmonic support.

Verse:

Gm(maj7)



Gm7



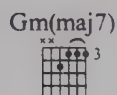
Gm6



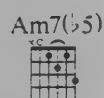
The second line of the chorus features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics 'killed, I'm in a pud - dle on the floor, -' are written under the vocal line. The piano accompaniment continues with a steady harmonic support. Below the first system, the text '2. See additional lyrics' is written.



wait - ing for you to re - turn. Oh, what a



thrill! Fas - ci - na - tion ga - lore! How you



tease. how you leave me to burn.



It's so dead - ly my dear, the





pow - er of hav - ing you near. Un - til that






§ Chorus:

day, un - til the






world goes a - way. Un - til you






say they'll be no more good - byes. I

To Coda Φ 1.

Fm

Db/F

G7/D

G7

see it in your_ eyes, to - mor - row nev - er

This system contains the first staff of music. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for Fm, Db/F, G7/D, and G7 are provided above the staff. The piano part includes a bass line and a treble line with chords.

N.C.

dies.

This system contains the second staff of music. It continues the vocal line with the lyric 'dies.' and the piano accompaniment. The piano part features a bass line and a treble line with chords.

This system contains the third staff of music. It continues the piano accompaniment with a bass line and a treble line with chords.

1/2.

Gm

G7/D

G7

2. Dar - ling, you've eyes, to - mor - row nev - er

This system contains the fourth staff of music. It features a vocal line with lyrics and a piano accompaniment. Chord diagrams for Gm, G7/D, and G7 are provided above the staff. The piano part includes a bass line and a treble line with chords.



die.



N.C.

G7



Un - til that

Coda

D \flat 9(b5)

Cm

Cm/E \flat 

eyes.

Fm



G7(#9)



Cm

Cm/E \flat 

Fm



G7(#9)



Cm

Cm/E \flat 

Fm



G7(#9)



Cm

Cm/E \flat 











Un - til that day.






Un - til that day.

Un - til that day.

Db 9 (b5)

Verse 2:

Darling, you've won; it's no fun,
 Martinis, girls and guns.
 It's murder on our love affair,
 But you bet your life, every night
 While you're chasing the morning light,
 You're not the only spy out there.
 It's so deadly, my dear,
 The power of wanting you near.
 (To Chorus:)

UNINVITED

From the Motion Picture CITY OF ANGELS

Words and Music by
ALANIS MORISSETTE

Slowly

N.C.

D

Like an - y - one would

pp

Gm






D

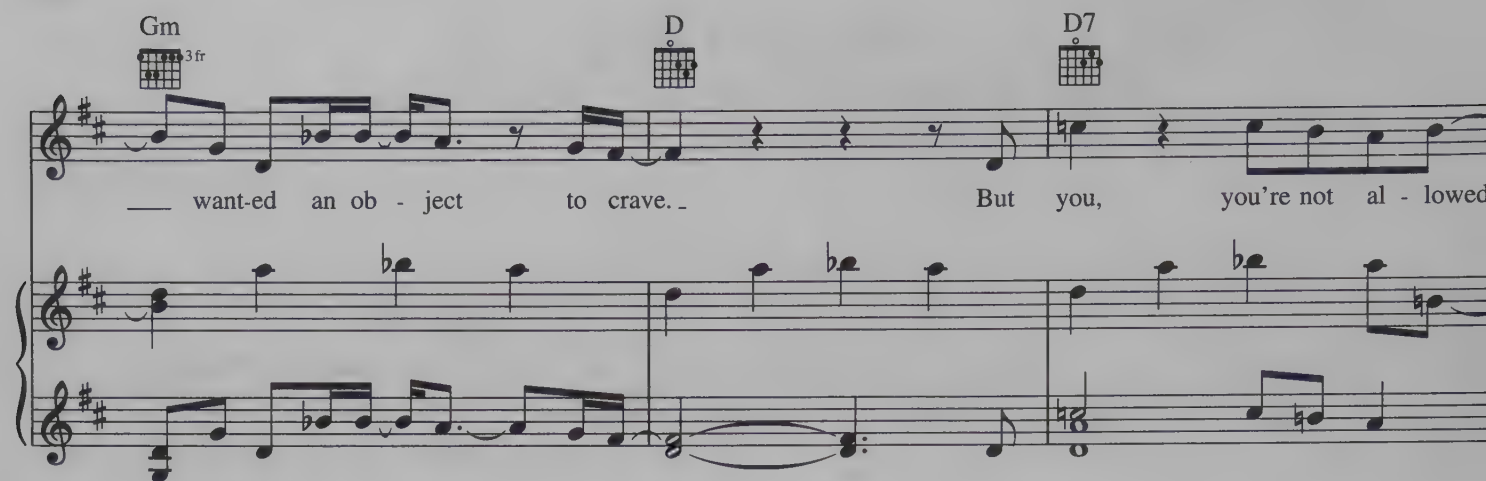




— be, I — am flat - tered — by your fas - ci - na - tion with — me.

Like an - y hot - blood - ed wo - man, I — have simp - ly —

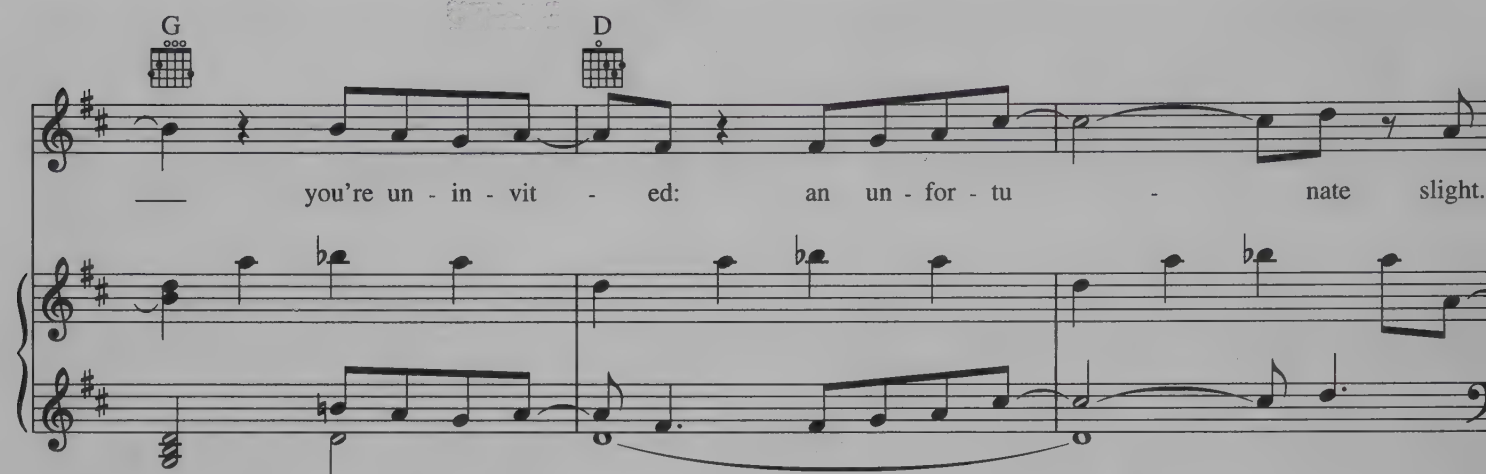
Gm  3fr D  D7 


— want-ed an ob - ject to crave. — But you, you're not al - lowed



G  D 

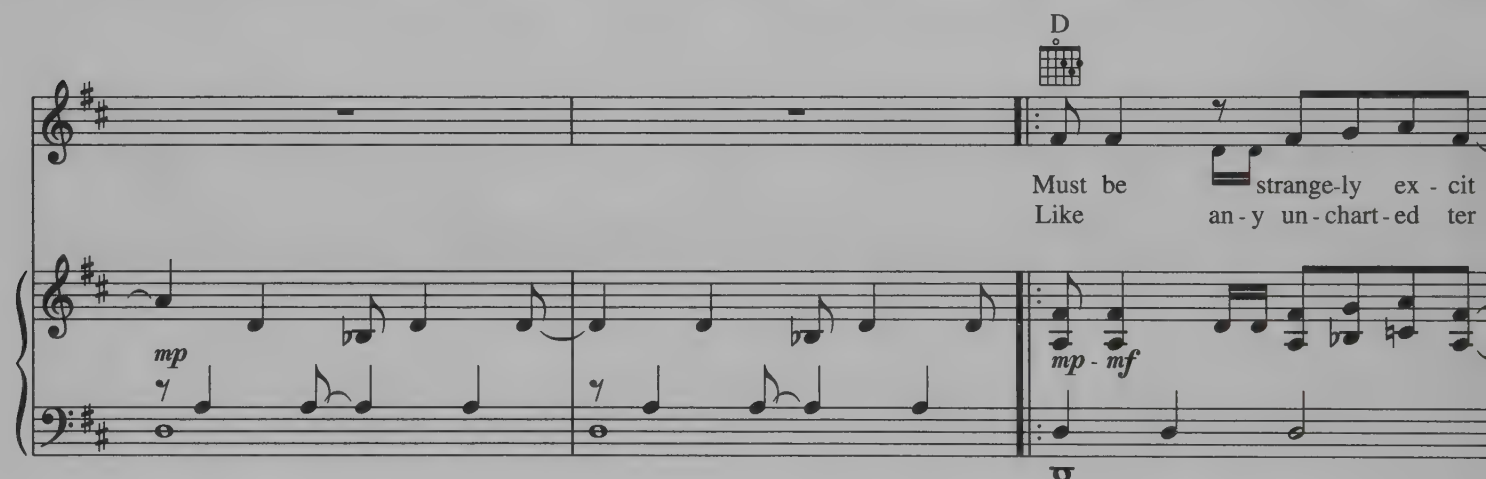
— you're un - in - vit - ed: an un - for - tu - nate slight.





D 

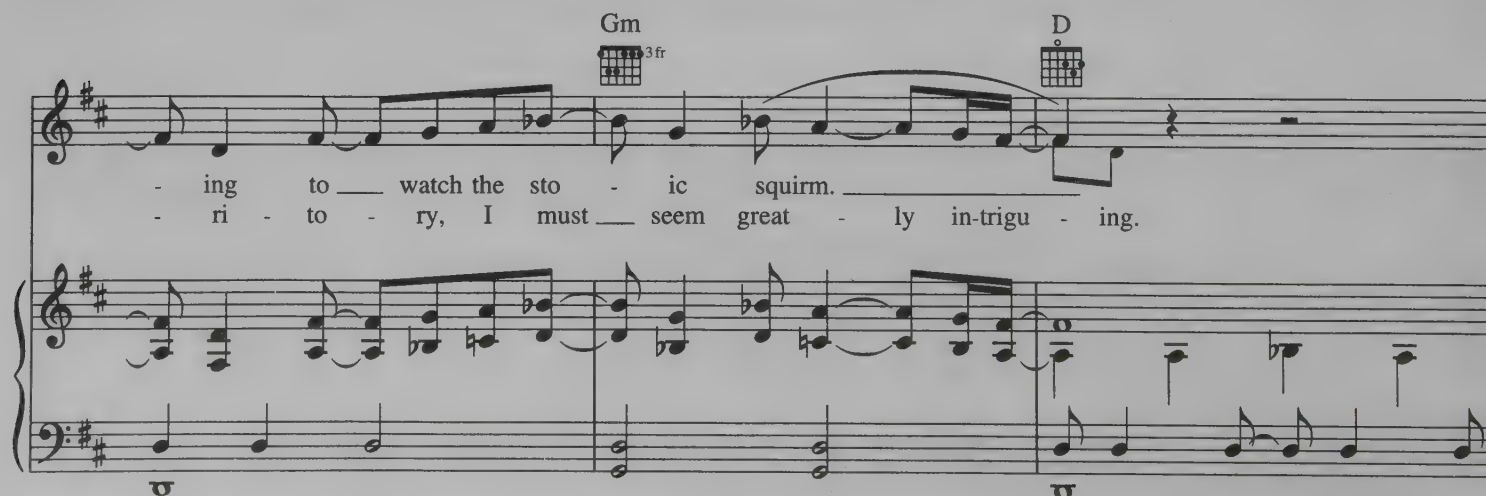
Must be Like strange-ly ex - cit an - y un - chart - ed ter

mp *mp - mf*



Gm  3fr D 

- ing to — watch the sto - ic squirm. —
- ri - to - ry, I must — seem great - ly in-trigu - ing.



Must be some - what heart - en - ing to watch shep - herd
You speak of my love like you have ex - per -

Gm 3fr

D

— meet shep —
— ienced love like mine be — fore. —

But
But

D7

G

you this is you're not al - lowed; — you're un - in - vit -
not — al - lowed; — you're un - in - vit -

D

— ed: an un - for - tu — nate slight.
— ed: an un - for - tu — nate slight.

1

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The right hand (treble clef) has a whole rest in measures 1 and 2, followed by a half note G#4 in measure 3 and a half note F#4 in measure 4. The left hand (bass clef) starts with a forte (f) dynamic. It plays a half note G#2 in measure 1, followed by eighth notes A#2-B#2 in measure 2, eighth notes C#3-D#3 in measure 3, and eighth notes E#3-F#3 in measure 4. Slurs are present over measures 2-3 and 3-4 in both hands.

Second system of musical notation, measures 5-8. The right hand plays a half note G#4 in measure 5, a half note F#4 in measure 6, a half note E#4 in measure 7, and a half note D#4 in measure 8. The left hand plays eighth notes G#2-A#2 in measure 5, eighth notes B#2-C#3 in measure 6, eighth notes D#3-E#3 in measure 7, and eighth notes F#3-G#3 in measure 8. Slurs are present over measures 5-6 and 7-8 in both hands. Measure 8 ends with a repeat sign.

2

Third system of musical notation, measures 9-12. The right hand has a whole rest in measures 9 and 10, followed by a half note G#4 in measure 11 and a half note F#4 in measure 12. The left hand starts with a forte (f) dynamic. It plays a half note G#2 in measure 9, followed by eighth notes A#2-B#2 in measure 10, eighth notes C#3-D#3 in measure 11, and eighth notes E#3-F#3 in measure 12. Slurs are present over measures 10-11 and 11-12 in both hands.

Fourth system of musical notation, measures 13-16. The right hand plays a half note G#4 in measure 13, a half note F#4 in measure 14, a half note E#4 in measure 15, and a half note D#4 in measure 16. The left hand plays eighth notes G#2-A#2 in measure 13, eighth notes B#2-C#3 in measure 14, eighth notes D#3-E#3 in measure 15, and eighth notes F#3-G#3 in measure 16. Slurs are present over measures 13-14 and 15-16 in both hands. Measure 16 ends with a repeat sign.

I don't think you un-wor - thy; I need a mo -

pp

Gm 3fr D

- ment to de-lib-er - ate. —

Guitar solo ad lib.

ff

8vb

Play 4 times D5 5fr

8vb

VICTORY CELEBRATION

Music by
JOHN WILLIAMS

Moderate samba



mp

The first system of musical notation for 'Victory Celebration' in 4/4 time. The tempo is 'Moderate samba' and the dynamics are 'mp' (mezzo-piano). The key signature has two flats (B-flat and E-flat). The system consists of a grand staff with a treble and bass clef. The treble staff begins with a whole note chord, followed by a series of eighth and sixteenth notes. The bass staff provides a steady eighth-note accompaniment. Above the treble staff, three guitar chord diagrams are shown: F major, E-flat major, and F major.



The second system of musical notation. The treble staff features a triplet of eighth notes. The bass staff continues with eighth-note accompaniment. Above the treble staff, two guitar chord diagrams are shown: G minor and F major.



The third system of musical notation. The treble staff features a triplet of eighth notes. The bass staff continues with eighth-note accompaniment. Above the treble staff, three guitar chord diagrams are shown: E-flat major, F major, and G minor.



The fourth system of musical notation. The treble staff features a triplet of eighth notes. The bass staff continues with eighth-note accompaniment. Above the treble staff, four guitar chord diagrams are shown: F major, E-flat major, F major, and G minor.

This musical score is for a piece titled "Victory Celebration - 4 - 2". It is written for guitar and piano. The score is organized into four systems, each with a guitar staff and a piano staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/2.

System 1: The guitar staff features a triplet of eighth notes (F, A-flat, C) in the first measure, followed by a half note (F) and a half note (A-flat). The piano staff has a half note (F) and a half note (A-flat). Chords shown: F, E-flat, F.

System 2: The guitar staff has a half note (F) and a half note (A-flat). The piano staff has a half note (F) and a half note (A-flat). Chords shown: Gm, E-flat, Dm.

System 3: The guitar staff has a half note (F) and a half note (A-flat). The piano staff has a half note (F) and a half note (A-flat). Chords shown: B-flat, Gm, E-flat, Dm, Cm, F, Gm.

System 4: The guitar staff has a half note (F) and a half note (A-flat). The piano staff has a half note (F) and a half note (A-flat). Chords shown: E-flat, Dm, B-flat, Gm, E-flat, Gm, Cm, Gm.

System 5: The guitar staff has a half note (F) and a half note (A-flat). The piano staff has a half note (F) and a half note (A-flat). Chords shown: Cm, F, Gm.

First system of musical notation. Chord diagrams above the staff indicate F, E \flat , F, and Gm. The music is in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The dynamic marking *mp* is present.

Second system of musical notation. Chord diagrams above the staff indicate F, E \flat , and F. The music continues with a melody in the right hand and a bass line in the left hand. Triplet markings (3) are present over the melody.

Third system of musical notation. Chord diagrams above the staff indicate Gm, E \flat , and Dm. The music continues with a melody in the right hand and a bass line in the left hand. A dynamic marking *f* is present.

Fourth system of musical notation. Chord diagrams above the staff indicate B \flat , E \flat , Dm, Cm, F, and Gm. The music continues with a melody in the right hand and a bass line in the left hand.

Fifth system of musical notation. Chord diagrams above the staff indicate E \flat , Dm, B \flat , Cm, B \flat , Cm, and Gm. The music continues with a melody in the right hand and a bass line in the left hand.

Chord diagrams and notation for the guitar part:

System 1: Cm, F, Gm, Eb, Dm, Bb, Gm.

System 2: Eb, Dm, Cm, F, Gm, Eb, Dm.

System 3: Bb, Gm, Cm/Eb, Bb, Cm, Gm, Cm, F.

System 4: Gm, Eb, F, Eb, F, Eb, Bb/F.

System 5: Eb, Gm, Eb, Eb/F, F, Bb.

WHAT'S LOVE GOT TO DO WITH IT

Words and Music by
TERRY BRITTEN and
GRAHAM LYLE

Moderately ♩ = 100

Guitar Capo
up 4 frets:



Keyboard:

G#m7

D/E



F#/G#

Em7



G#m7

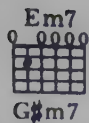
D/E



F#/G#

You

Verse:



must un - der - stand — that the touch of — your hand — makes my

mp

D/E

F#/G#

pulse re - act; —

Em7

G#m7

that it's on - ly — the thrill — of

D/E

F#/G#

boy meet - ing girl; — op - po - sites at - tract. — It's

C

E

D

F#

phys - i - cal, —

C

E

D

F#

on - ly log - i - cal, —

mf

you must try to - ig - nore that it means more than that. Oh,

cresc.



Chorus:



— what's love — got to do, — got to do — with it? What's love — but a

sec - ond hand e - mo - tion? — What's love — got to do,

— got to do — with it? Who needs — a heart when — a







The musical score is written for guitar and piano. The guitar part includes a vocal line and a guitar line with various chords and techniques. The piano part provides accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score includes a chorus section and a piano section. The guitar chords are indicated by letters (C, D, E, F#, G#m, Em, N.C.) and diagrams showing fingerings on the fretboard. The piano part includes dynamics like *cresc.* and *f*.

1.  E  F#

2.  E  F#

heart can _ be bro - ken? _ It heart can _ be bro - ken. _

instrumental solo ad lib.

 Gb  Ab  Bbm  Ab  Gb  Ab

mf

I've been tak - ing on a

new di - rec - tion, — but I have — to say, —

I've been think - ing 'bout my own pro - tec - tion; it

scares me to feel this way. — Oh, — what's love — got to do —
bro - ken.

— got to do — with it? What's love — but a

Chord diagrams: A Db, G/A Cb/Db, A Db, F, A, G/F B/A, Em7 Abm7, A Db, N.C., F#m E, D Gb, E Ab, N.C., F#m Bbm, E Ab.

sec - ond hand e - mo - tion? — } What's love — got to do, —
 sweet old fash - ion no - tion? — }

— got to do with it? Who needs a heart when a heart can be

Repeat ad lib. and fade

Verse 2:

It may seem to you
 That I'm acting confused
 When you're close to me.
 If I tend to look dazed,
 I read it some place;
 I've got cause to be.
 There's a name for it,
 There's a phrase that fits,
 But whatever the reason,
 You do it for me.

(To Chorus)

From the Twentieth Century Fox Feature Film "NELL"

WELCOME TO ROBBINSVILLE

Composed by
MARK ISHAM

Moderately $\text{♩} = 86$

mp

(with pedal)

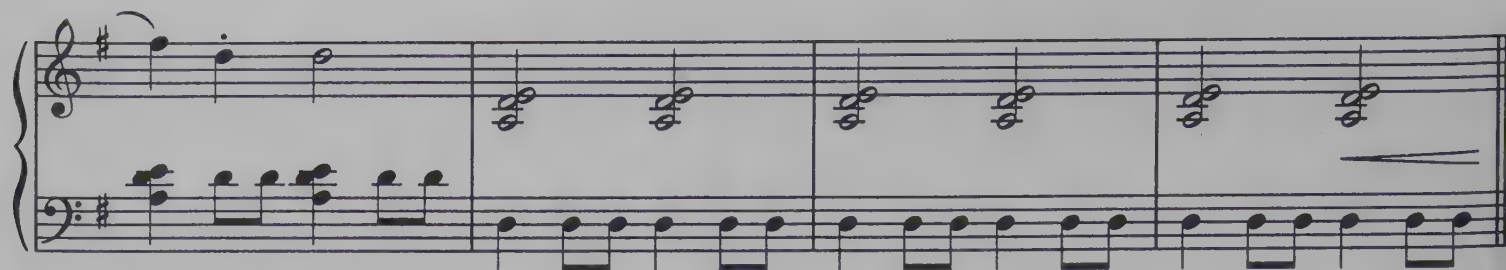
G D/A G/C D

G D/A C G

C D

1.





This page of guitar sheet music is for a piece in D major, indicated by the key signature of two sharps (F# and C#). The music is organized into six systems, each consisting of a treble and bass staff. Above the treble staff, guitar chords and fingering diagrams are provided for each system. The chords are: Bm, G, 1. D/A, 2. D, G, Bm, D/A, G, Bm, G, D, G, Bm, and G. The fingering diagrams show the placement of fingers on the strings and frets. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at the end of the fifth system. The piece concludes with a final chord of G.

D



G



D/A



G/C



D



G



D/A



C



G



C



D



1.

2.

G/D



Dm7

*Repeat and fade*

From the Motion Picture "FORGET PARIS"

WHEN YOU LOVE SOMEONE

Words and Music by
CAROLE BAYER SAGER,
MARC SHAIMAN and ANITA BAKER

Moderately ♩ = 126

Chord diagrams: A, D/F#, A

p *cresc. poco a poco*

(with pedal)

Chord diagrams: F#m, A/E, D, A/C#, Esus

mf *dim.*

Verse:

Chord diagrams: E, D, A/C#

Were we ev - er? — Did we use it up — too fast? —

mp

Chord diagrams: D, A/C#

— Are great mo - ments nev - er meant to last? —

G/B



D/F#



And the last thing — I would want — is to ev - er make — your smile

Dm/F



E7sus



Db7sus



Db7



go a - way.

Keep the

Cb



Gb/Bb



mem - 'ries, — take the best of what — we had. — I can't

Cb



Gb/Bb



stand to watch what once was great — go bad. — And if



I can't be with you, then I'd rather just re-mem-



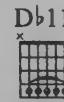
ber what we knew. When you

cresc. *mf*

% Chorus:



love some - one, then you love them with your heart and it



does - n't dis - ap - pear — if you're — a - part. When you

B \flat m7C \flat G \flat /D \flat A \flat 7/E \flat 

love some - one,

and you've done all

you can do, —

then you

G \flat /D \flat B \flat 7susB \flat 7/DE \flat mE \flat m/D \flat C \flat G \flat /B \flat 

set them free —

and if that

love —

is true, —

when you

A \flat m7G \flat /B \flat C \flat D \flat 

To Coda

love some - one, —

it will all — come back — to you.

G \flat C \flat /G \flat E \flat mE \flat m9

Nights I

Verse:



won - dered, _____ was it too much that we gave? — If we'd



giv - en more, could we have both — been saved? — And I



guess we crossed the line, — nev - er know - ing what was yours —

*D.S. % al Coda*

— and what — was mine. — When you

Coda

G \flat 

Bridge:

B \flat m7

And through through it all,—

cresc. *f*

C \flat maj7G \flat /D \flat B \flat m7

— it all,— I still have no re - grets. — Just prom - ise
still have no re - grets. — Prom -

C \flat maj7

E




D \flat 7sus

me - ise me,— you nev - er will for - get. — nev - er will - for - get. —

3 3





Chorus:

Bbm7












When you love some -

rit. *a tempo*

one, and you've done all you can do, — then you set them free, — and

if that love — is true, — Love — is true, — when you love some -

dim. *mf*






one, — it will all — come back — to you. —

rit. e dim. *mp*

From the Motion Picture "THE PAGEMASTER"
WHATEVER YOU IMAGINE

Lyric by
 CYNTHIA WEIL

Music by
 BARRY MANN and
 JAMES HORNER

Moderately ♩ = 104

Verse:

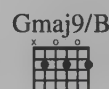





roads to be tak - en; fol - low them and they will set you free.



What - ev - er you im - ag - ine is where your heart can



go. There are worlds filled with trea - sure, time with - out mea - sure



to learn what - ev - er you may need to know. Im -

Bridge:

G Cmaj9 G/B

ag - ine if you and I could fly past the

C(9) G Em7

sun and leave all our doubts and fears

C D Em7

be - hind us. You'll see that's just what can

G/D C G/D

hap - pen if you look in - side your mind. There's no

The musical score is written for guitar and piano. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The bridge consists of four systems of music. Each system includes guitar chord diagrams above the vocal line. The piano accompaniment includes dynamics like 'f' and various musical notations such as slurs, ties, and rests. The lyrics are written below the vocal line.

Am7



G/B



D7sus



D7



lim - it to the won - ders_ you_ can find._____ What-

Verse:

G/B



G



C/G



G/B



G



C/G



D7sus



D7



ev - er you im - ag - ine_____ can make your life brand_ new. There are

Em7



Cmaj9



D/F#



Gmaj9/B



C(9)



G/B



mir - a - cles wait - ing, so keep con - cen - trat - ing. And I prom - ise

Am7



D7sus



D7



C



G/B



Am7



C/D



D



you that if you do,_____ what - ev - er you im - ag - ine can come

mp *rall.*

G C/G G C/G Dsus D

true.

a tempo

Bb C/Bb F/A Eb/G E D/E E

What

mf *rall.*

A D/A A D/A E7sus E7

ev - er you im - ag - ine_____ can make your life brand new. There are

a tempo

F#m7

Dmaj9

E/G#

Amaj9/C#

D(9)

A/C#

mir - a - cles wait - ing, so keep con - cen - trat - ing. And I prom - ise

Bm7

E7sus

E7

D

A/C#

Bm7

D

E

you that if you do, what - ev - er you im - ag - ine will come

p *rall.*

N.C.

Cmaj9

Fmaj9

A(9)

true.

gva-^o

loco

a tempo

rit.

WHY DO FOOLS FALL IN LOVE?

Words and Music by
FRANKIE LYMON and MORRIS LEVY

Moderately fast (♩ = ♩♩)

Chord diagrams for guitar are provided above the vocal lines. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

First System:

Chords: E, C#m7, F#m7, B, E, C#m7, F#m7, B

Vocal line: Oo - wah, oo - wah, oo - wah, oo - wah,

Piano accompaniment: *mf*

Second System:

Chords: E, C#m7, F#m7, B, E

Vocal line: oo - wah, oo - wah, why do fools fall in love?

Piano accompaniment:


Third System:

Chords: E, C#m7, F#m7, B, C#m7, F#m7, B, E


Vocal line: Why do birds sing so gay and lov-ers a - wait the break.

Piano accompaniment:






— of day? — Why — do they fall — in love? —



Why — does — the — rain — fall —







— from up a - bove? Why — do fools — fall — in love? Why —









— do they fall — in love? —

{ Love —
 Why —




is a los - ing game... Love can
 does my heart skip a cra - zy






be a shame. I know_ of a fool, — you see, —
 beat? For — I know —






for that fool is me. } Tell me — why. —
 it will reach de - feat.








Chord diagrams: C#m7 (4fr.), F#m7, B, E (1. 0 0 0)

Tell me why.

Chord diagram: A (0 0 0)

Why do

Chord diagrams: B, E (0 0 0)

fools fall in love?

Repeat and fade

Chord diagrams: C#m7 (4fr.), F#m7, B, C#m7 (4fr.), F#m7, B, E (0 0 0)

Moderately fast ♩ = 96

N.C.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef, both in 2/2 time. The vocal line begins with a whole note G4, followed by a half note A4, and then a half note B4. The piano accompaniment starts with a whole note G3, followed by a half note A3, and then a half note B3. The second system continues the vocal line with a whole note C5, followed by a half note B4, and then a half note A4. The piano accompaniment continues with a whole note G3, followed by a half note A3, and then a half note B3. The score is marked with a forte (ff) dynamic and includes various musical notations such as clefs, time signatures, and note values.

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The piano part features a prominent triplet of eighth notes in the right hand, which is repeated in the left hand. The melody is simple and catchy, with a clear refrain. The score is presented in a clean, black-and-white format, typical of a sheet music publication.

C

A musical score for the song "The Rose Tree" in 2/2 time. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody is in G major and consists of a series of eighth and sixteenth notes. The bass line is in G major and consists of a series of eighth and sixteenth notes. The score is divided into two systems, each with a treble and bass staff. The first system is marked with a piano (p) dynamic. The second system is marked with a forte (f) dynamic. The score ends with a double bar line.

B \flat C G5 B \flat

C B \flat maj7 F(9)/A B \flat maj7

mf

F(9)/A Gm7 A5 Gm7 A5

Gm7 C F5 A \flat 5

B \flat A \flat B \flat F5

Ab Bb

mf

Abmaj7 Eb(9)/G Abmaj7 Eb(9)/G Fm7 G5 Fm7

G5 To Coda ⊕ Fm7 Bb Eb5

f

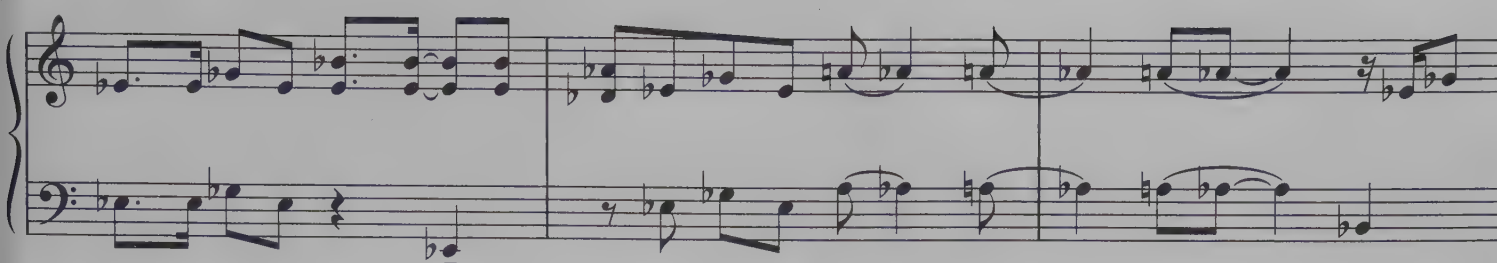
Moderate rock ♩ = 120

Fm7 Bb Ebm7

mf

Ab5 Ebm7

N.C.



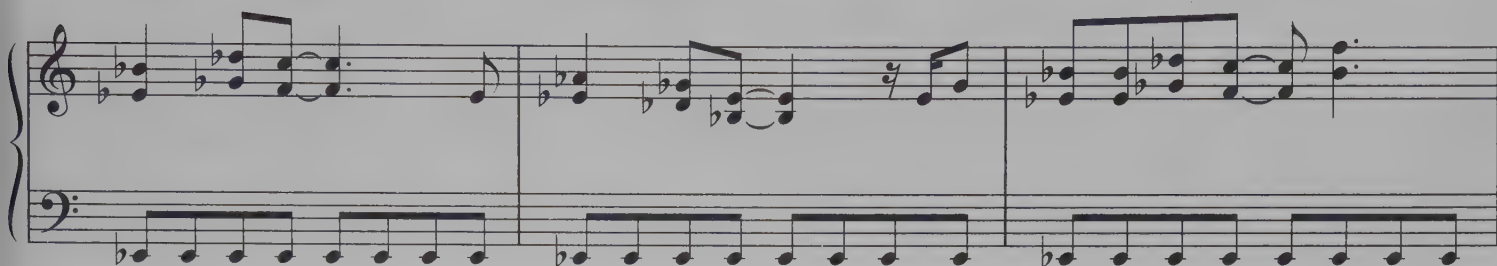
Ebm7

F5/Eb

Ab5/Eb Ebm7

F5/Eb

Eb2



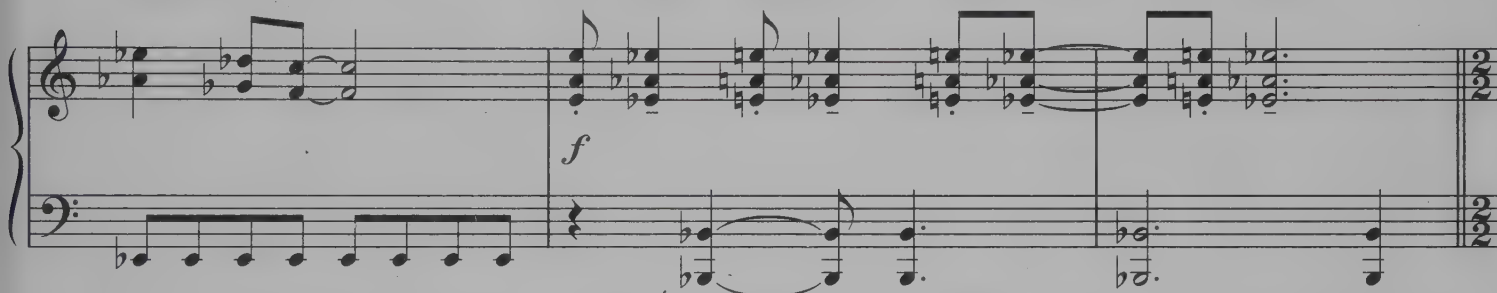
Ab5/Eb Ebm7 F5/Eb

A5/Bb Ab5/Bb

A5/Bb Ab5/Bb

A5/Bb Ab5/Bb

A5/Bb Ab5/Bb

**Tempo I**

N.C.

Bbmaj7

F(9)/A Bbmaj7



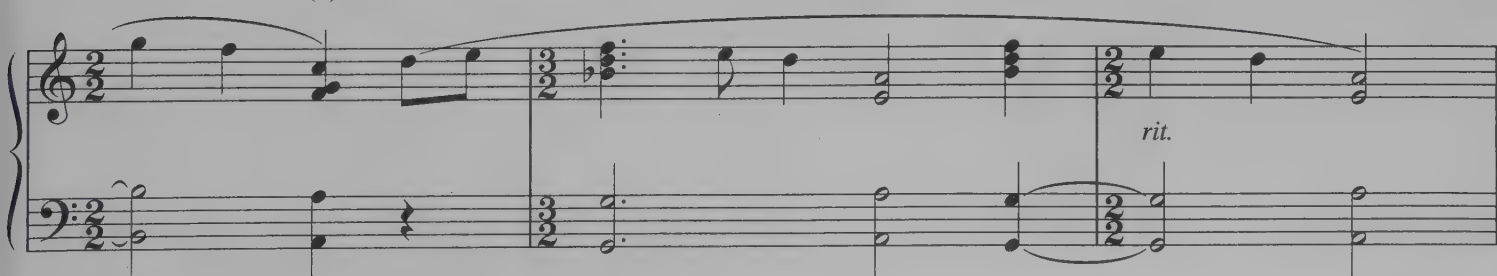
F(9)/A

Gm7

A5

Gm7

A5



D5 Gm C/G

f a tempo

D5 Gm Am7 D

N.C.

mf

D.S. al Coda

⊕ Coda
Fm7 Bb Eb5

N.C.

f

YOU ARE MY HOME

Words and Music by
DIANE WARREN

Moderately slow ♩ = 84




Verse:



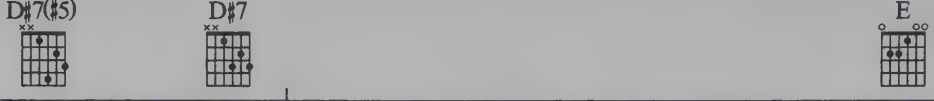
1. All of _____ my life, I've _____ been search - ing _____ for some - one _____ to find me.
2. You were _____ the light in _____ the win - dow _____ when I could - n't find my way.

F#sus F# C#m/E E C#m/E E



I have been lone - ly, wait - ing for your arms to
 You led my heart to a warm, ten - der place here be -

D#7(#5) D#7 E



hold me. You took me in from the cold and
 side you. You're where I al - ways will be. You're

F# B B/A# G#7/B#



out of the dark. You have tak - en me in - to your heart. } You are my
 where I be - long. I've been look - ing for you for so long. }

§ Chorus:
C#m F# B



home. You are the one that I come to.

D#7



G#m



C#m



You are the shel - ter I run to, to keep me safe from the

D#7



G#7/B#



C#m



cold.

You are my home.

F#



G#m



D#7



You are the love that com - pletes me. You are the touch that has

G#m



C#m




To Coda 1.

D#7



freed me. I look in your eyes and I know you're my

G#m



home... You're my home.

D#7



2. D#7




G#m




know you're my home

F#



and I'll nev - er be a - lone.


C#m/E




E



D#7(5)



D#7



G#7/B#



D.S. al Coda

You are my

♯
Coda

D#7



G#m



E/G#



know

you're my home.

C#7/G#



D7/G#



G#m



D#7



G#sus



Emaj7



D#7



Repeat ad lib. and fade

G#m



D#7



G#sus



Emaj7



D#7



YOU GOT IT

Words and Music by
ROY ORBISON, JEFF LYNN
and TOM PETTY

Rock ♩ = 120

Chords: D, C, G, D, C, G/B

mf

Verse:

Chords: D, C, G, D

1. Ev' - ry time I look in - to your love - ly eyes,
2. Ev' - ry time I hold you, I be - gin to un - der - stand.

Chords: C, G, D, C, G

I see a love that mon - ey just can't
Ev' - ry thing a - bout you tells me you're my

Bridge:

Chords: A, C, D, Bm7

buy.
man.

One look
I live

from you,
my life
to give

I drift
to be
my love

F#m A D Bm7

a - way with you. to you. I pray No one I know that you can do you feel are here the things the way

1.2. To next strain 3. Chorus: F#m A N.C. A D F#7 Bm

to stay. you do. I do. An - y - thing you want,

G D F#7 Bm G D F#7 Bm

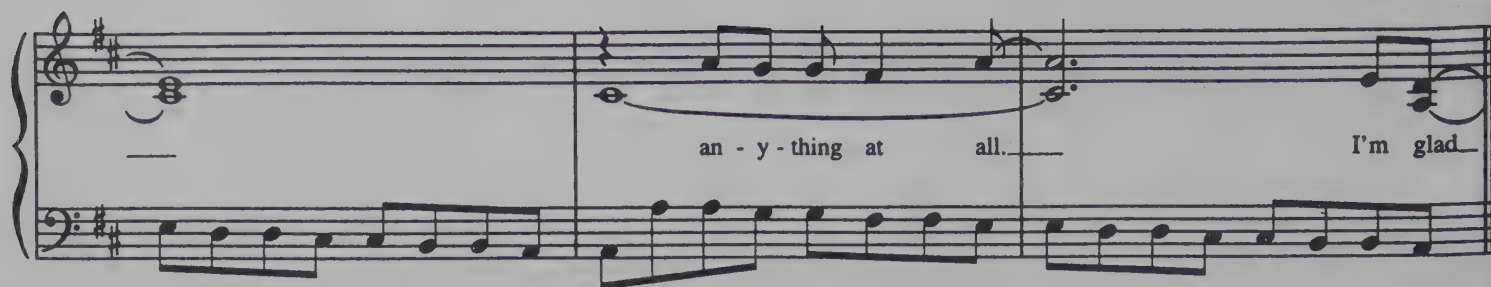
you got it. An - y - thing you need, you got it. An - y - thing at all,

G D/A A To Coda 1.

you got it, ba by.

2.

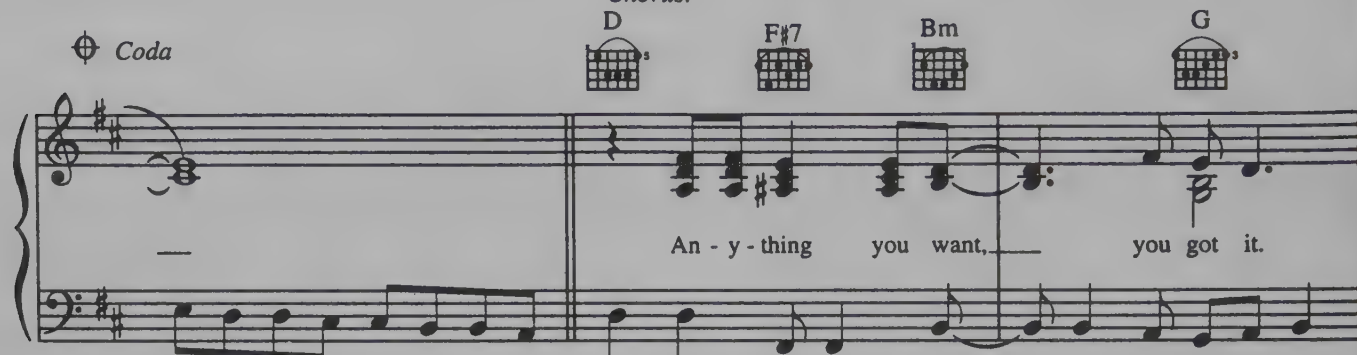
An - y - thing you want, an - y - thing you need,



an - y - thing at all. I'm glad

 Coda

Chorus:



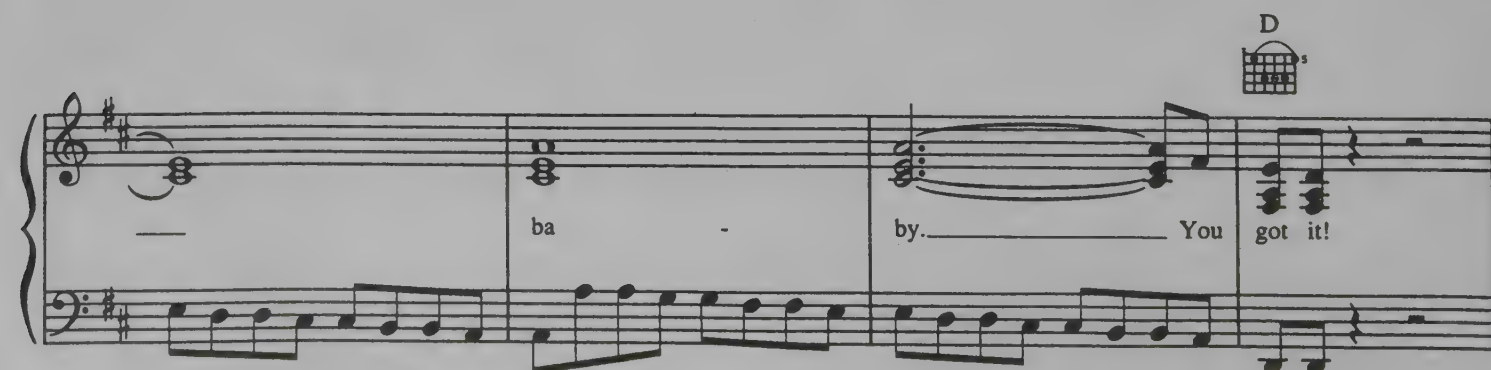
An - y - thing you want, you got it.



An - y - thing you need, you got it. An - y - thing at all, you got it,



ba - by. An - y - thing at all,



ba - by. You got it!

LESBIAN SEAGULL

Words and Music by
TOM WILSON WEINBERG

Slowly ♩ = 72

C maj7



B♭ maj9



Verse:

C maj7



1. She flies so grace - ful - ly o - ver
2.3. See additional lyrics

mf

Dm7



Dm7/G



Dm7



Dm7/G



G



C maj7



rocks and trees_ and sand. Soar - ing o - ver cliffs_ and gent - ly float - ing down_ to land. She

Fmaj7



G/F



Em7



Am9



Dm7



G



proud - ly lifts_ her voice_ to sound her mat - ing call_ And soon her mate re - sponds by sing - ing.

Chorus:

Cmaj9

B♭maj9

C Dm7/G Cmaj9 B♭maj9

"Caw, caw, caw." 1.2. Come with me, les - bi - an sea - gull,
3. See additional lyrics

Cmaj9 Dm7 Em7

set - tle down and rest with me. Fly with me, les - bi - an

B♭maj9 Cmaj9 B♭maj9

sea - gull, to my lit - tle nest by the sea. With

E♭maj9 Cm7

me, that's_ where you be - long, with me. I know_ I can be strong when you're with

1.

2.

G Cm7/F

me. you're, you're with

3. Cm7 Cm7/F G

me. high un - til we die.

rit. rit.

Verse 2:

She skims the water at their mealtime to seek
 A fish, and she emerges with one squirming in her beak.
 She plays among the waves and hides between the swells,
 She walks the beach at twilight, searching for some shells.
 (To Chorus:)

Verse 3:

And in the evening, as they watch the setting sun,
 She looks to her as if to say, "The day is done."
 It's time to find their shelter hidden in the dunes,
 And fall asleep amidst the music of the loons.

Chorus 3:

You and me, lesbian seagull,
 We'll just watch the world go by.
 Just you and me, lesbian seagull,
 Side by side we'll be till we die.
 You and I, we can make it if we try.
 Our love will keep us flying high until we die.

80 Years of Popular Music

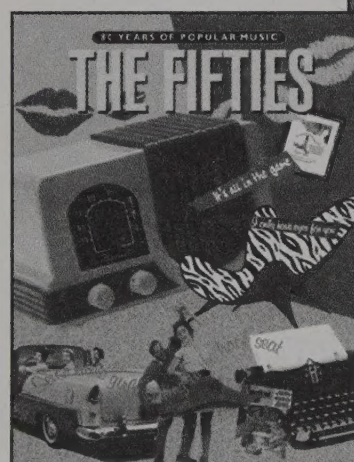
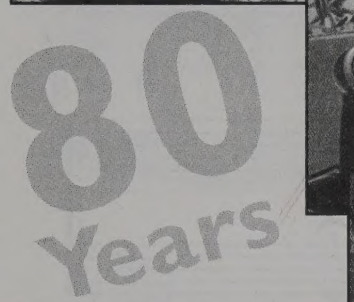
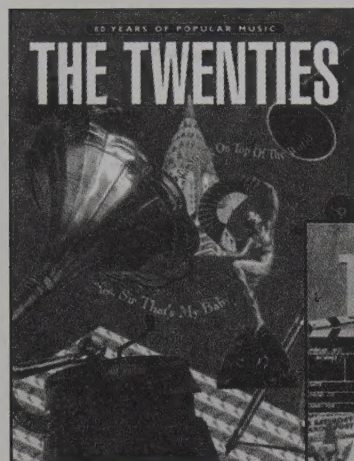
This brilliant new series from Warner Bros. Publications collects the biggest singles and sheet music sellers for each decade. Each book contains:

- Exciting colorful covers • Dozens of #1 and Top 10 hit songs

- The best artists and best music ever • A special historical overview of each decade • Great prices

The whole series makes great collectibles and contains music your customers already know and love.

They'll use these books year after year. Stock up today!

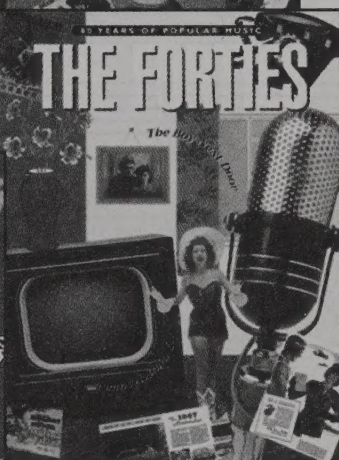
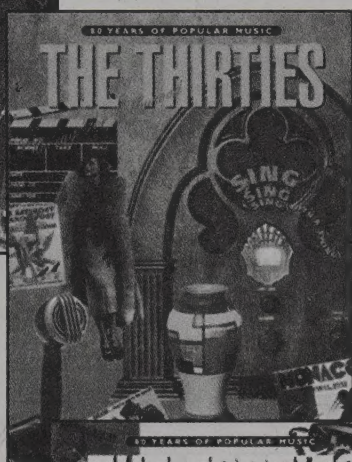


The Twenties

Piano/Vocal/Chords
(MF9823)

ISBN 0-7692-6721-1 UPC 0-29156-95402-9

Titles in this 52-song collection include: Ain't Misbehavin' • Ain't She Sweet • Bye Bye Blackbird • Charleston • Five Foot Two, Eyes of Blue • Happy Days Are Here Again • Ida, Sweet as Apple Cider • If You Knew Susie (Like I Knew Susie) • I'm Just Wild About Harry • I'm Sitting on Top of the World • Love Me or Leave Me • Makin' Whoopee! • My Blue Heaven • Someone to Watch Over Me • Sweet Georgia Brown • Tea for Two • When You're Smiling and more.



The Thirties

Piano/Vocal/Chords
(MF9824)

ISBN 0-7692-6722-X UPC 0-29156-95403-6

Titles in this 47-song collection include: Anything Goes • As Time Goes By • Begin the Beguine • Blue Moon • Brother Can You Spare a Dime • For All We Know • Hooray for Hollywood • I Got Rhythm • I Only Have Eyes for You • It Don't Mean a Thing (If It Ain't Got That Swing) • It's Only a Paper Moon • I'm in the Mood for Love • Mood Indigo • Over the Rainbow • Sophisticated Lady • Stars Fell on Alabama • You and the Night and the Music and more.

The Forties

Piano/Vocal/Chords
(MF9825)

ISBN 0-7692-6723-8 UPC 0-29156-95404-3

Titles in this 57-song collection include: Autumn Serenade • Blues in the Night • Chattanooga Choo Choo • Don't Fence Me In • Don't Get Around Much Anymore • Don't Sit Under the Apple Tree (With Anyone Else But Me) • Fools Rush In • I Got It Bad and That Ain't Good • I'll Walk Alone • Laura • New York, New York • Pennsylvania 6-5000 • Rum and Coca-Cola • Shangri-La • Two O'Clock Jump • You Stepped Out of a Dream and more.

The Fifties

Piano/Vocal/Chords
(MF9826)

ISBN 0-7692-6724-6 UPC 0-29156-95405-0

Titles in this 72-song collection include: All I Have to Do Is Dream • Be-Bop-A-Lula • Bye Bye, Love • Catch a Falling Star • Chantilly Lace • Earth Angel • Good Golly Miss Molly • I Only Have Eyes for You • I'm Walkin' • La Bamba • Let the Good Times Roll • The Lion Sleeps Tonight (Wimoweh) • Lonely Boy • My Boy Lollipop • (We're Gonna) Rock Around the Clock • Shout • Splish Splash • Teen Angel • Wake Up Little Susie • Why Do Fools Fall in Love • Your Cheatin' Heart and more.



Anyone at All
You've Got Mail

Baby, I Love Your Way
Reality Bites

Beautiful Stranger
Austin Powers:
The Spy Who Shagged Me

Because You Loved Me
Up Close & Personal

Change the World
Phenomenon

Colors of the Wind
Pocahontas

Duel of the Fates
Star Wars: Episode I
The Phantom Menace

For the First Time
One Fine Day

**Have You Ever Really
Loved a Woman?**
Don Juan DeMarco

How Do I Live
Con Air

I Finally Found Someone
The Mirror Has Two Faces

I Will Remember You
The Brothers McMullen

I'll Take You There
Threesome

**Kissing You (Love Theme
from Romeo + Juliet**
Romeo + Juliet

Once in a Lifetime
Only You

Something to Talk About
Something to Talk About

Star Wars (Main Theme)
Star Wars

Tears in Heaven
Rush

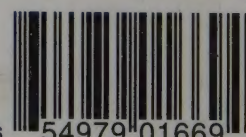
That Thing You Do!
That Thing You Do!

Uninvited
City of Angels

and many more!



WARNER BROS. PUBLICATIONS
15800 N.W. 48th Avenue • Miami, Florida 33014
A Warner Music Group Company



6 54979 01669 4

\$16.95

In USA

MFM0010